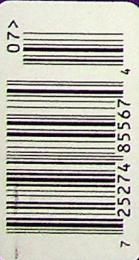


YOKO

Star Trek: Enterprise's Linda Park

beastie boys' millarepa fund + tibetan star lhakpa tsamchoe

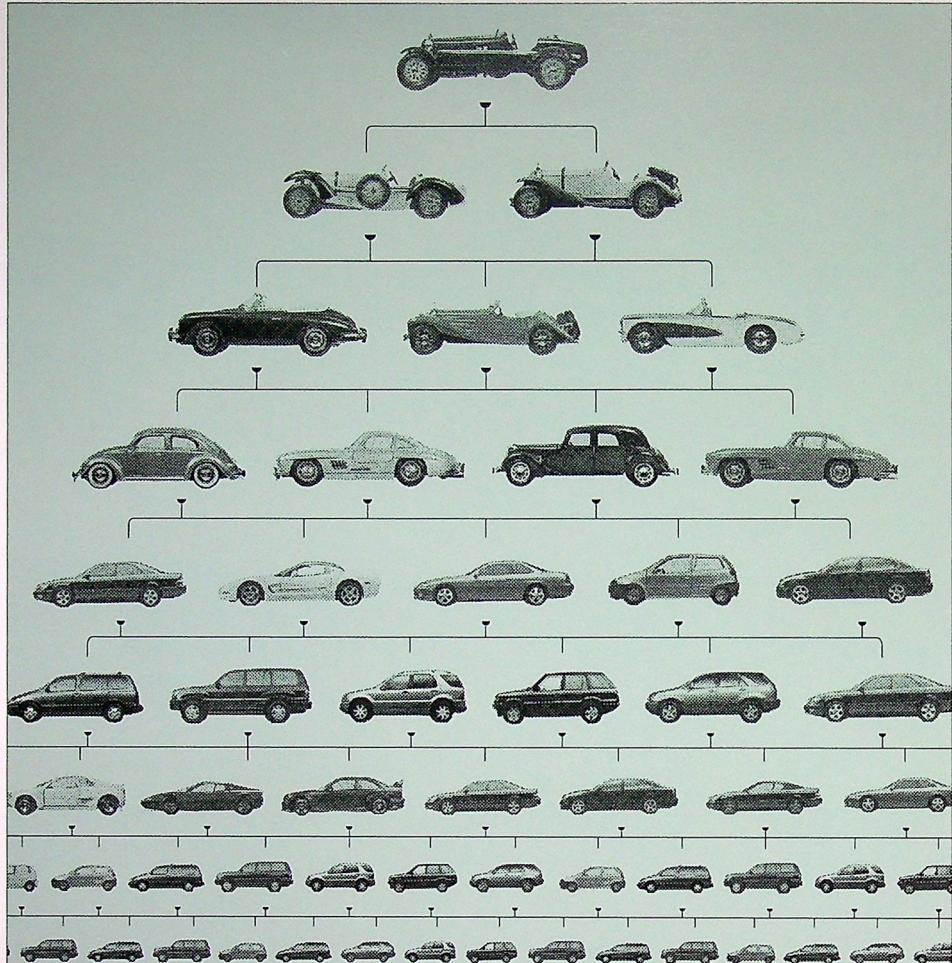
Witchblade's Will Yun Lee + Eden's crush



BATTLEDOME'S
Karen Kim

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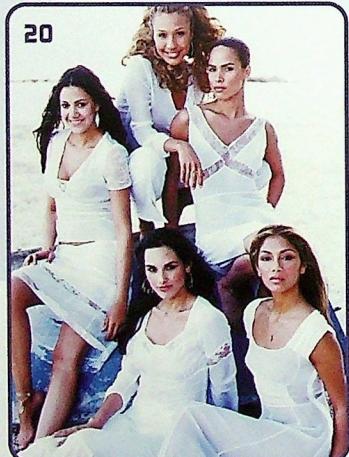
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Actress Lhakpa Tsamchoe



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Stylist: Tosh
Make-up: Marquise Kim
Hair: Helen Choi
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By EpicProportions Studios

San Diego
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SAN DIEGO
ASIAN FILM
FESTIVAL

Always Remember Where You Came From

One of the most fun and exciting things about editing this magazine is the opportunity to discover and introduce new Asian American talent to our readers. It's also fun to give coverage to veteran faces in the biz that haven't really gotten much exposure in mainstream publications.

By far one of the coolest interviews I've done is with newcomer Linda Park, who stars as Ensign Hoshi Sato in this fall's new Star Trek series "Enterprise." For someone who hasn't been in Tinseltown more than a year, Linda is a consummate professional, endearing, and surprisingly sweet. With the Star Trek franchise firmly entrenched in pop culture, and one of the few long-running series to feature Asian American talent in substantial roles (Garrett Wang and George Takei in "Voyager" and the original "Star Trek," respectively), Linda is on the verge of being a household name as well as joining the prestigious Star Trek lineage. On the polar opposite of Linda, we have cover gal Karen Kim. Karen has been in the industry for roughly ten years, and with her lead role in the upcoming *US Seals II*, proves that experience and perseverance go a long way in Hollywood.

On the down side of things, there is still frustration over certain talent (whom I've graciously not named here) and their "handlers" who have distanced themselves from Asian media. We here at YOLK get a lot of letters (and requests) to feature a myriad of celebrities. However, some of these household names (you know who you are) and their wonderful publicists (heavy sarcasm here) have rejected our many requests to be featured. I can only fathom the many "reasons" why these publicists are not open to YOLK; some have even given retorts such as "(*insert celebrity name here*) DOES NOT NEED A REASON." It's really a shame, because YOLK exists to give everyone (male & female) a golden opportunity and forum to share their work and stories, as opposed to the usually bland by-the-numbers press release editorial on them. Granted, I'm idealistic but not stupid. I'm sure there are lots of valid reasons why these people (you know who you are) do not want to "ally" themselves with our publication. I wish them good fortune and success on their present and future endeavors. I hold no grudge. The only thought I have for them is this: ALWAYS REMEMBER WHERE YOU CAME FROM.

Enjoy the issue.

Peace,
Alex Luu
Editor-in-Chief



Linda Park

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Office hours: Mon-Fri, 11am-6pm (PST)
Web sites: www.yolk.com, www.yolkshop.com
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SUBSCRIPTIONS: Send new or renewal notices or change of address (please send both old and new addresses) to YOLK™, P.O. Box 3607, Alhambra, California 91003-0607. Allow six to eight weeks for changes in address. **CUSTOMER SERVICE:** (800) 436-0655.

SUBSCRIPTION COSTS: USA and its possessions: \$15.00 for 6 issues. Canada: US\$30.00 (includes GST) for 6 issues. International: US\$55.00 for 6 issues. Newsstand price: \$4.95 (USA), \$.95 (Canada). **POSTMASTER:** Send address changes to: YOLK™, P.O. Box 3607, Alhambra, California 91003-0607.

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That's What You Think...

Evidently, even a powerful media giant (ha!) like ourselves can't seem to please everybody. But, to our adoring readers, big-time props to you all for representing and being ultimately responsible for our revamped format's success. Send letters to Yakkity Yolk, P.O. Box 3607, Alhambra, CA 91803-0607 or e-mail them to editor@yolk.com (be sure to tell us where you're from). We reserve the right to edit your letter's content. Because we can.

Baby got Bilderback!

Thanks for a great feature on, in my opinion, one of the most promising actresses today, Nicole Bilderback ("The Real All-American Girl," 2001 Issue No.3). It's inspiring to read about an Asian American actress who has successfully overcome being typecast, and is at peace with herself.

Julie Kim

Via e-mail

Jules, we are so inspired about inspiring you about the aspiring Nicole Bilderback.

Can you hear us?

I would just like to say thanks for being the voice of a usually unheard community. I sometimes ask myself, being an Asian North American, why do I not see more Asian faces in the media? We need, as Asians, successful positive role models. To see your publication represent beautiful (inside and out) and successful Asians is always a step in the right direction.

Droo

Via e-mail

You don't hear too much about those Asian South Americans, do you?

Who's Strange?

I don't want to offend anyone, but why are Asian Americans from California so strange? I have spent my whole life here on the East



Coast, and it seems that Asian Americans are a little different out there.

Steve

Boston, MA

Via YOLK's Guestbook

Funny, we Californians were just thinking the same thing about you guys back East.

Import hater

Thank you for finally taking emphasis off of the import [car] scene, because that does not interest many of us readers with class. We would like to know about the stuff that is of value, such as theme parks, real talent (not those so-called models) and good Asian restaurants. I would like to read more about Michelle Yeoh, Bai Ling, and Margaret Cho. Because I am a

believer that we need to rely on our younger generations to develop into household names as well, I have high hopes for Kelly Hu, Gina Hiraizumi, and Stacy Kamano—three beautiful women that I am rooting for. Go Asian talent!

Brian Sasaki

Venice, CA

All you "so-called models" and import-drivin' readers with no "class," e-mail us for Brian's address if you want to go kick his ass. You should be able to find him eating at crappy Asian restaurants.

Still talking about the (re)birth...

What's up, ya'll? I copped that issue with Kelly Hu [2001 Issue No.1] and that joint was bangin'! You guys should do reviews of major cities and the spots to hang out at in those cities...I likes to travel and want to know where the Azn [Have we been reduced to an abbreviation?—YY] kids hold it down at, ya' know? That would be some interesting stuff! Just a suggestion. You guys rock!

Ivan

Via e-mail

"That joint was bangin'"???
I'll take that as a compliment.

I just picked up the (re)birth issue [2001 Issue No.1], and I have to say, I enjoyed the

information a ton, and even more so being in a relatively Caucasian place...being a transplant from Seattle where almost 40% of the population is Asian or Pacific Islander, and moving to Charlotte has been one hell of a rough acclimation process—especially for my Filipino/Chinese/Hispanic female self. Thanks to you and other Asian-oriented [Yikes! Is that a pseudo-oxymoron?—YY] media, I am consistently in touch with my community. Thanks for not making it feel so desolate. A million thanks for being out there!

Lynnel Herrera
Charlotte, NC

Oh, you're welcome. We're always here for you. Well, six times a year, anyway.

Fake news from real Asians?

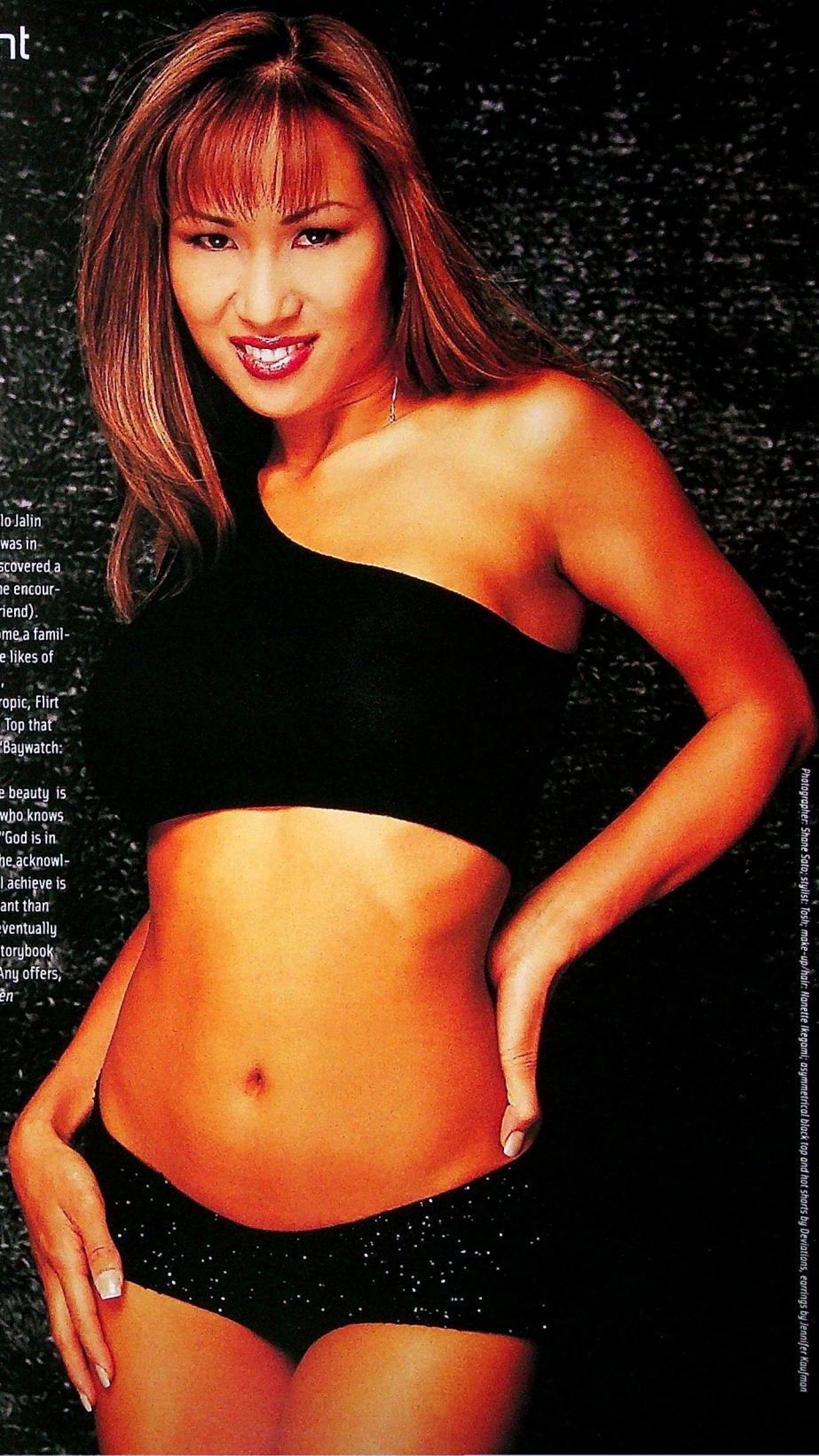
So, when are we going to see real news...instead of nicely designed fluff?

Real Asian
Via YOLK's Guestbook
While our art department is flattered, you've obviously missed some solid work by Alex Luu and his writers!

Now, that's progress!

YOLK's new look is a step backwards.

Anonymous
Via e-mail
Dina Gan, is that you?



GO WITH THE FLO

Flo Jalin

Model extraordinaire Flo Jalin hails from Taiwan, but it was in Hawaii where she was discovered, a few years ago (after some encouragement from a model friend).

Since then, she has become a familiar face, modeling for the likes of Import Showoff, Playboy, Imaginasian, Hawaiian Tropic, Flirt clothing, and Budweiser. Top that with a speaking part on "Baywatch: Hawaii!"

The Burmese-Chinese beauty is quite the spiritual type, who knows where her priorities lie. "God is in charge of my destiny," she acknowledges. "Everything that I achieve is a blessing." More important than modeling, Flo hopes to eventually settle down and have a storybook marriage with children. Any offers, gentlemen?—Ellen Nguyen

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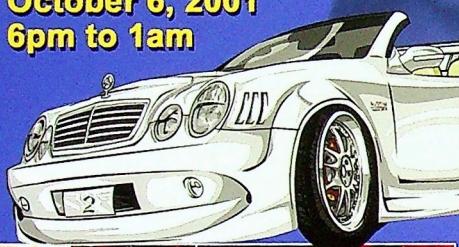
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From A Female Friend

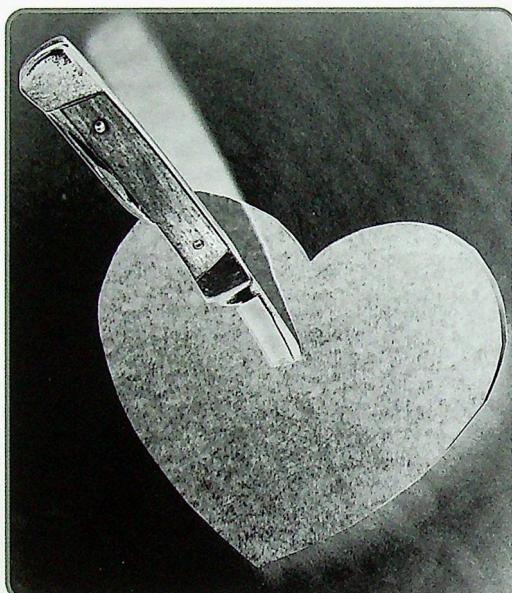
By DANIELLE NAGAMI

"I like you too, as a friend."

In that moment when a man hears those seven words from the woman of his dreams, he's suddenly been shoved into the dreaded "friend zone," with ego and pride bruised for the time being. So what's so bad about the friend zone, I ask?

Intelligent men acknowledge that having close female friends means being able to find a connection to women on a higher level. Being able to obtain this connection with women is important if one is looking for a meaningful relationship. Needless to say, there are a lot of men who don't have true female friends. But then again, they probably are also the ones who don't know why they can't get a date.

During my freshman year of college, I was involved in my first long-term relationship (well, at 18 years old, a one-year relationship seems long-term). This person was someone I couldn't have considered my friend. We didn't really share the same musical tastes, sports interests or educational values. Our groups of friends had nothing in common, and even the way we drove our cars revealed aspects about our personalities that could have predicted conflict. When the relationship eventually ended it was



inevitable that we would not be able to "stay friends" (although that's what you usually tell the person when you're breaking up with them, whether you truly believe it or not). How would we be able to stay friends when we weren't friends to begin with?

I had my group of friends that listened to my troubles throughout my dreary freshman year, and half of them were guys. To be honest, I knew that a couple of these friends wanted something more, but I was in no mood to jump into another relationship (or even a rebound). I

went through my bitter, angry-at-the-world phase. My girlfriends and I would party in LA at least twice a week to get away from school and our guy problems. In my household of four women, we formed the Trust No Man Club (we were all in the same phase). I was President.

OK, this sounds pretty pathetic, right? My point is I got through it with the help of my male friends. They helped me understand that not all men were like my ex. I now had a clear mind and a strong sense of self. And I no longer blasted Tupac's "Me

and My Girlfriend" on the stereo (the one with the intro that says, "Die, motha-fucka, die!").

I can safely say that the people who stand by your side 'til the end have the most potential as a significant other. It's important that two people find a common ground of understanding, whether it's music, occupation, personal history, sense of humor or personality. Men who think having female friends is a waste of time, or who don't respect friendships with women, will be subject to hollow relationships and one-night stands, which is perfectly acceptable for some men. But there will come a time when they're ready to settle down and can't understand why all the quality women are taken. My only advice for these men is to develop friendships with women, listen to their stories and focus on empathy and identification, not on how you can impress her or sweep her off her feet. If she isn't ready, she isn't ready. Don't be offended.

If a woman tells you, "Let's just be friends," interpret that as, "Let's get to know each other really well and see what happens from there." Who knows, a couple years later you may end up being her beau. ♦

"Noooooooooooooo!!!"

By TOMBA JACINTO

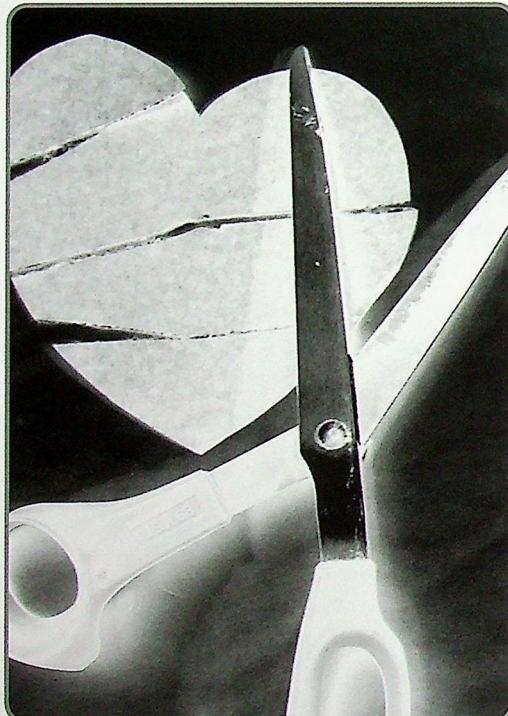
Kuya.

It's a cute little word that means older brother in *Tagalog*. Although it's a cute word, it's one of the most hurtful things a girl can say to a guy. Once a hot-looking girl calls a guy *kuya*, it pretty much means that all hopes of hooking up with her are down the toilet. Kaputz. Dead. Now, I don't have a little sister, but if I did, I wouldn't date her.

Little sisters need to be protected from the dangers out in the world. Sure you can also protect your girlfriend, but there are things you can *only* do with your girlfriend. I'm talking about stuff that can get you arrested if you do them with your little sister. Remember, the only people who say, "incest is best" are either in jail or on "Jerry Springer."

We all know that Asians and Pacific Islanders have large extended families. I'm Filipino American, and I got aunts and uncles who aren't even related to my parents (which include two Auntie Baby's and four Uncle Boy's) and friends who are like siblings to me. Because of this extended family relationship, it's awkward to hook up with them. That's why it hurts.

I remember during my junior year of high school I met this girl on the first day of school. As soon as I saw her I



knew that she was the one for me (okay, I admit it: *every* girl I talked to at that time was the one for me). I introduced myself and found out she had transferred from another school and didn't have a boyfriend. YESSS!!! All the pieces were there: she was fine, single, and new to school. I thought, "I got my angle; I can show her around. We'll hang out." Soon we were talking on the phone,

hanging out at the mall, and going to the movies. Things couldn't be better.

One day I went ahead with my plan and cooked for the both of us. It was a meal fit for kings: Fried rice with eggs and Spam. It was the only other thing I could make aside from Cup O' Noodles. Although it wasn't much, she told me she loved it and that it reminded her of her mother's cooking. Things were pro-

gressing nicely.

"I have had some great times being around you and I like you a lot," I told her.

"I like you too. You're like the *kuya* I never had."

WHAT THE HELL?

At that moment, the world stopped. At that instant the lines were drawn, made clear, and there was no room for misinterpretation. At that instant she was no longer the object of my affection. At that instant she was my little sis and I was her big bro.

DAMN!!!

In that split second, I was thinking of ways to recover without looking like a complete chump.

"Well...that's what I'm here for," I muttered blankly.

I don't recall what happened after that. What I do remember is that things definitely fizzled between us.

That was in the past. I have turned that page of history and moved on. As I got older and went to college, I found out that this kind of thing happens all the time. In fact, I have yet to meet a Filipino guy who's never had this experience. It's like you're not Filipino unless a girl you want to hook up with calls you *kuya*.

Oh well, at least she never asked me, "Why can't my boyfriend be more like you?"

That sucks even more. ☺



SPIRIT WARRIOR

Will Yun Lee

CURRENT GIG Lee plays NYPD detective Danny Woo in the TNT cable sci-fi series "Witchblade" opposite Yancy Butler. In the two-hour pilot episode, Lee's character died in a violent gun battle with members of the mob; now resurrected as a ghost, Woo serves as a spiritual guide to Butler's Sara Pezzini much like Obi Wan Kenobi did with Luke Skywalker. Lee infuses

his character with a quiet, smoldering intensity that is at once otherworldly and humanistic. **BACK-GROUND** Born in Virginia, Korean American Lee lived throughout New York with aunts and uncles while his father, the first Tae Kwon Do master to arrive in the US, opened up studios across the nation. **WHY HE'S MORE WELL-ROUNDED THAN MOST YOUNG UPSTARTS IN TIN-**

SELTOWN Lee actually had his sights set on a criminal law career and worked extensively with at-risk youth in the Bay Area. "I brought my group of kids to a maximum-security prison and we did a 'Scared Straight' program with them." **BIG BREAK IN THE BIZ** Lee came to casting agents' attention with his appearance in the UPN pilot "The Disciples," directed by Hong Kong actioner Kirk Wong. Lee also showed his charismatic and sexy side alongside Kyra Sedgwick, Joan Chen and Julianna Margulies in last year's gem *What's Cooking?* **STRUGGLES OF A YOUNG ACTOR** "When I first arrived in LA, it was a two year struggle of living on the floor, eating tuna fish and collecting unemployment." **WORDS TO LIVE BY** "Respect. Respect for yourself and treating people the way you want to be treated." —Alex Luu

COMIC-CON INTERNATIONAL 2001

Superheroes, Flicks, Toys, Games, Oh My!

Thousands upon thousands got together at Comic-Con 2001 in San Diego, California, last July. For four days, the city's convention center became a virtual paradise for comic book fans. Several attendees came dressed as their favorite superhero (or villain) and participated in the convention's Masquerade costume competition. But, Comic-Con

original Batmobile from the campy '60s version of "Batman." Buzz for the next *Star Wars* and *Star Trek* productions also gained momentum.

Representing at Comic-Con included Russell Wong (starring in Top Cow's new *Markus Fang* series), producer/writer James Wong ("X-Files," *Final Destination*, and Jet Li's upcoming *The One*), and artists



seemed to have it all, offering plenty for even the slightest fan of sci-fi, anime, movies, and gaming—practically anything even remotely related to comic books.

Top-tier publishers such as Top Cow, DC, Marvel, Dark Horse and Image all promoted their latest and upcoming comic series, with several of their artists in attendance to autograph copies of their work. A couple of impressive props were on display as well: the *Time Machine* for the DreamWorks film, and the



Sean Chen (*Wolverine*), Frank Cho (*Liberty Meadows*), Gene Ha (*Top 10*), YOLK cover boy Jim Lee (*X-Men*), Andy Park (*Tomb Raider*), Billy Tucci (*Shi*), and *Optic Nerve*'s Adrian Tomine.

In addition to the seemingly endless stacks of comic books, an overwhelming amount of posters, toys, videos, and other types of collectibles and memorabilia were available for sale, and as part of an auction. Lots of cool swag, too.

Keep tabs on next year's Comic-Con at their official web site, Comic-Con.org. —Mickey Mao



THE NEPTUNES/N*E*R*D

Nerds From Inner Space

Filipino American producer Chad Hugo is one-half of arguably the hottest production duo today, The Neptunes. Based out of Virginia Beach—not exactly the music capital of the world—with his partner Pharrell Williams, the irreverent producers have had their hands on music that's been all over the pop charts of late. The list of artists that they've worked with is simply mind-boggling and diverse: Mystikal, Jay-Z, Ol' Dirty Bastard, Puff Daddy, Limp Bizkit, Kid Rock, Perry Farrell, Moby, and Sade to name but a few. More big names are on the horizon: Janet Jackson, Sugar Ray, No Doubt, *NSYNC, and the half-Asian temptress Foxy Brown.

In between projects, the duo has hooked up with their hometown crony Shay and recorded *In Search Of...* [see review, page 53] under the guise of N*E*R*D, "a diary of shit we've been through over the last year or two," claims Pharrell. That "shit" must have included going to a strip club—"Lapdance" is N*E*R*D's first single, complete with an MTV-unfriendly video that no sane censor will ever clear for broadcast. Good luck requesting it on "TRL"—DJ Filibuster



Chad Hugo,
Shay,
Pharrell
Williams.

Photo by Greg Richardson, courtesy of Virgin Records

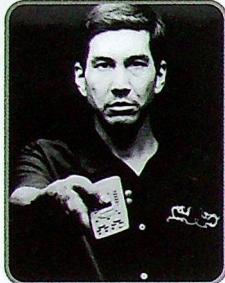
MONEY MARK

No Small Change

Japanese-Hawaiian-Mexican

musician Money Mark—a.k.a. Mark Ramos Nishita—is set to release his third album, *Change Is Coming*, on September 18 via his new label Emperor Norton Records. Best known for playing keyboards with the Beastie Boys (who originally hired him as a

Photo: Phil Knott



handyman!), Nishita has also worked with a number of musicians including Dan The Automator, The Wallflowers, The Dust Brothers and Beck. He has also scored a new animated series, "Da Mob," for the Fox Family Channel. Add to that the distinction of being immortalized as an action figure toy by his former label, Mo'Wax.—DJ Filibuster

SANDRA TSING LOH'S VAN NUYS ADVENTURES

Valley Girl

The witty, charming, and ever-disappointed Sandra Tsing Loh scores again, this time with her new novel, *A Year in Van Nuys*. Burdened with the cross of living in a downwardly mobile neighborhood, Tsing Loh aims a glaring eye at another writer's unattainable glamorous vision of *A Year in Proveance*. The semi-autobiographical *A Year in Van Nuys* muses wryly over her past and present creative struggles, culminating in her own coming-of-age. Tsing Loh's previous literary successes include her published monologue "Aliens in America," and her best-selling book, *Depth Takes a Holiday*. In *Van Nuys*, her satirical sense of humor focuses on two things: her inner battle to finish an unfinished novel, and an obsession with aging and all its un-beautiful ramifications—fatter thighs, wrinkled skin, and—horror of horrors—eye bags. Tsing Loh's solution to her problems? The novel ends with her namesake adopting a



Sandra Tsing Loh

Zen-like attitude, thus enabling her to let go of her rat race literary career, and to get laser surgery on her eye bags. Her friends and family populate her novels' neurotic worlds, and as such, she constantly pokes fun at them. "My family was a bit annoyed at first," she admits laughingly, "but now that I've achieved some success, they're very supportive." Lately, she has diverted her attention to her newborn baby girl. Would she be supportive of her own child, should she grow up with literary aspirations? In *Van Nuys*, Tsing Loh takes a cautionary point of view towards wanna-be's—"Maybe you're just not a writer," her character whispers a bit ominously to a troubled room full of self-labeled "fledgling authors," who are currently housewives, retirees, and corporate people. The real life Sandra Tsing Loh's advice to aspiring writers is a bit less biting, but just as much of a warning: "You have to work hard. It takes years and years and years. People don't want to hear that. There's no magic bullet in terms of writing." —Cynthia Quimpo Ignacio

NEW MODEL SEARCH 2001

A Search Party

Held at the trendy Club 1650 in Hollywood this past summer, the *LA Looks* and *LA Models* 7th annual New Model Search drew throngs of fashion hipsters, models young and old, and a handful of Elite babe wannabes. You know they're truly looking for young talent when the guest MC, pop player Vitamin C, says, "And tonight we'd like to thank the real people that made this evening possible...the parents." Yikes!

LA Models representative Alex Trudeau says that the finalists were "not necessarily the traditional blonde-haired, blue-eyed models of the past. These youngsters were selected because of their presence and attitude and how well they embodied true LA style."

Finalist Samantha Bales, at the ripe age of 14, wants to use her success and parlay it into an acting and modeling career. When asked what it was like to be one of the first Asian American finalists and told that the acting world has opened considerably to Asian women thanks largely to the success of Kelly Hu, Lucy Liu, Sandra Oh, and Ming Na, she responded, "Um...really? I didn't know."

Ah...youth.—X.D. Lim



Better open your eyes before you reach the end of the catwalk...

Photo: Jack Yang

CHRONIC CANDY
Doobie Snacks

"**Tony Montana**" began his enterprise about two years ago and has since been self-promoting Chronic Candy across



America. Available as lollipops or as chewy sour, the candy contains actual hemp essential oils produced in Switzerland (yes, it's legal there). There are no traceable amounts of THC that will detect in your system, but if you're into this candy, that's the least of your worries.

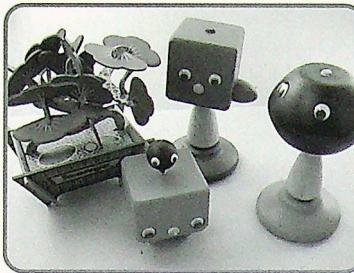
According to "Tony," most of his customers like to have the flavor revive their spirits when it is inappropriate to "light up a fatty." Sold in increments of nickel and dime bags, as well as "dub sacks," these imported delights don't come cheap. So, if you're in the mood for some legal *indo*, *skunk* or *hydro*, click into ChronicCandy.com and get some.—Slim

SMOGGY MOUNTAIN

One Man Art Show

Joji Okazaki has a workshop in his enormous Downtown Los Angeles studio where he self-produces a number of different art products. A self-taught graphic designer and illustrator, the 36-year old artist left Japan for LA in 1993 and started his company, Smoggy Mountain, a few years later.

Central to his collection is the Lounge Family, a series of wooden bobble-headed characters made of simple geometric shapes—kind of an extremely abstract *kokeshi*, the traditional Japanese wooden dolls. "They're freaks," offers Okazaki, who has also created short Super 8 films of the series, in addition to several T-shirts (which he, of course, silk-screens himself). He has also created an innovative cardboard *bonsai* kit called Atomic Bonzai. Stores that carry his products include XLarge, Urban Outfitters, and the Japanese American National Museum gift shop. More on Smoggy Mountain at LoungeGo.com. —Max Medina



EXCLUSIVE INTERVIEW!

Dr. Aki Ross

After she saved the world in *Final Fantasy*, we caught up with Dr. Aki Ross for a few quick questions... So, what was it like working with Ming Na? Are you two still in touch?

[No answer.]

Will you and Shrek be collaborating on any projects in the future?

[No answer.]

What's really in that hydroponic canister you carry around?

[No answer.]

If you and Lucy Liu got in a doll fight, who would win?

[No answer.]

Can you comment on a rumor going around that you've been moonlighting on the TV show "ER"?

[No answer...okay, we give up.]

LUCY LIU IN THE NEWS

Boo-hoo To Ling Woo

After two seasons on "Ally McBeal," Lucy Liu will no longer return to the TV show that made her a star. A pioneer in her own right, Liu has been the most popular and visible Asian American actor on prime time TV. However, Liu's stint on the Emmy-winning series has had its share of controversy from certain community groups critical of the "dragon lady" persona of her Ling Woo character. Liu has recently been cast opposite Antonio Banderas in the futuristic action flick, *Ecks vs. Sever*. No word yet whether Liu will return in the sequel to last year's blockbuster *Charlie's Angels*. —Travis Reyes



YOLK'S Top 8 Reasons Why Lucy Liu Is No Longer On "Ally McBeal":

- Kept handing out *Charlie's Angels* DVDs as early Christmas presents to cast and crew.
- Bitched on and on about not getting to kiss guest star Anne Heche in a hot lesbian love scene.
- Demanded an over-the-top wire kung fu fight scene where she kicks Ally's ass.
- Kept parking in Calista Flockhart's space.
- Told the director to use her *Charlie's Angels* 12" doll for a stand-in between shots.
- Begged guest star Sting to sign her Police LPs.
- Kept flipping her hair and strutting away every time director yelled "Action!"
- Crew tired of getting stepped on by her stiletto heels (at first, it was an appealing novelty).



JACKIE CHAN ADVENTURES BY PLAYMATES Playmates Toys has produced a line of action figures based on the animated series "Jackie Chan Adventures." The 12" action figures will be available this fall in three different styles. For more info, check out PlaymatesToys.com.

Dim Sum



► This fall, watch for **Lou Diamond Phillips** on CBS, starring in the supernatural drama, "Wolf Lake." The prolific actor's recent films include *Route 666*, *Knight Club*, *Stark Raving Mad* (with up and comer **Suzu Nakamura**), and *Lone Hero*.

► **Jet Li** will team with director **Zhang Yimou** (*Raise The Red Lantern*, *The Road Home*) in the action/drama pic *Hero* about an emperor's friendship with his assassin. Co-starring with Li will be **Zhang Ziyi** (who previously worked with Yimou on his latest *The Road Home*) and Hong Kong fave **Maggie Cheung**.



► Best known as Sui on NBC's teen sitcom, "One World," **Michelle Krusiec** moves on to the big screen this fall in *Pumpkin*, starring Christina Ricci (pictured, right) and Dominique Swain (middle). The Chinese American actress recently appeared in the films *Pursuit Of Happiness* and *For The Cause* (with **Dean Cain**).

► UCLA Film Archives and the Asian Film Foundation will present the first-ever US retrospective of the films of HK auteur **Johnny To** in November. To is the master behind HK classics *Heroic Trio*, *Barefoot Kid*, and the recent **Andy Lau** starrer *Running Out Of Time*. For updated info on the fest, go to www.cinema.ucla.edu and www.asianfilm.org.



Dr. Aki Ross and a mysterious green plant in a hydroponic canister.

Dr. Aki Ross

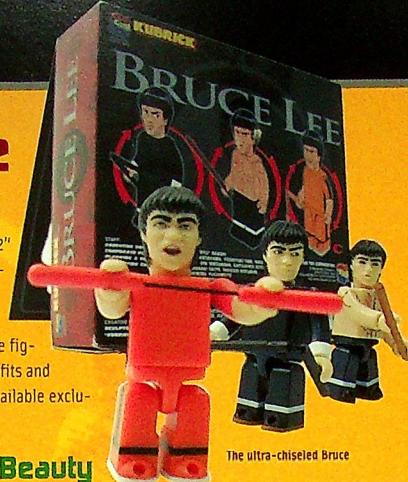
Palisades Toys

Just released from Palisades Toys and Square Pictures are five 12" action cyber figures from the digitally animated film *Final Fantasy*. Dr. Aki Ross (shown here), Gray Edwards, Dr. Sid, General Hein, and the Phantom complete the set that will have you saving the world and Dr. Ross from the alien predators brought to Earth from that giant ass meteor soon to hit in the year 2065. Equipped with a high tech blaster and a hydroponics canister (that's all you'll need in the future), Aki comes right out of the box ready to do battle. True to the soft and sultry voice lent by Ming Na in the film, the doc is soft and flexible. On the downside, the neck and hip joints do not allow for full articulation and the hair is of molded plastic. However, beneath the semi-permanent uniform (you'll need a sewing kit to put her clothes back on) you can feel the muscular definition that tells you she is our heroine. —Stan Lim

Kubrick Bruce

Universal

Kubrick has inundated the toy shelves across Japan since 1996, when Medicom first introduced these 2 1/2" figures (originally based on anime and *manga* characters). Today, these little guys are instant sellers all over the world. There seems to be a character for just about every kind of hero or villain out there. The Bruce figures, which come in a three-pack with a variety of outfits and weapons, were licensed by Universal Tokyo and are available exclusively from Diamond Distributors. —Slim



The ultra-chiseled Bruce

The Green Hornet's Black Beauty

Johnny Lightning

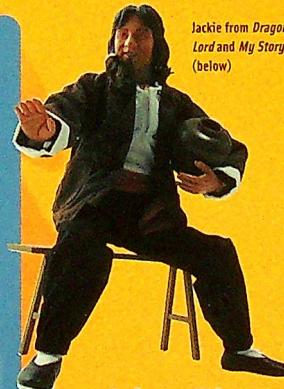
The famed **Black Beauty** from the 60's TV series "The Green Hornet" is the only car we ever saw Bruce Lee drive. Johnny Lightning's 1:64 die cast replica (part of their "Hollywood On Wheels" series) doesn't offer too much in the way of details, other than the real rubber wheels and green headlights. The limited green chrome version is available exclusively at Target stores. Both include a die-cut collectible card. For more info, check out [JohnnyLightning.com](http://www.johnnylightning.com). —S



Cybiko Xtreme

Cybiko

This **smaller-but-better** teen "lifestyle" handheld device is definitely more toy than handheld computer. However, it boasts a feature set that almost rivals a Palm PC. Use it as an electronic organizer, for games, or to download teen lifestyle content from Cybiko. It's even powerful enough for wireless multiplayer gaming, and for use as a voice recorder or walkie-talkie. Customizable and expandable, options include faceplates and an MP3 player add-on. For under \$150 and no additional download or wireless service fees, this is an extreme bargain. More info: cybiko.com. —DJ Flibuster



Jackie from *Dragon Lord and My Story* (below)

Jackie Chan

Dragon Models Ltd.

Now, you too can cajole with Jackie on your kitchen table while chowin' down on some ramen, like Chris Tucker does in *RH2*. Dragon has released these two authorized figures and tell us there's more to come. Available at YOLKshop.com (plug, plug). —S



Crouching Tiger, Hidden Dragon

Art Asylum

Fresh from the cool cats at Art Asylum are these 7" action figures from *Crouching Tiger, Hidden Dragon*. The four main characters, Li Mu Bai (Chow Yun Fat), Yu Shen Lien (Michelle Yeoh), Jen Yu (Zhang Ziyi), and Lo (Chang Chen) can be purchased with or without their theme bases. Each figure is accessorized with the swords and sheaths, as well as other items used in the film. For more info and freaks in plastic, check out ArtAsylum.net. —S





FORD STREETKA

This Ain't No Pinto

That's right, the car you see on the left really is a Ford. The convertible edition of the popular European Ka debuted as a concept at last year's Turin Auto Show. It looks like the StreetKa has escaped concept-car purgatory and will go into production in 2003.—DJ Filibuster



Mazda Protege5



Subaru Impreza WRX

JAPANESE SPORTS WAGONS

Enter The Wagon

Somewhere between a sub-compact car and a mini-SUV lies the sports wagon. Four Japanese automakers have created "youth-oriented" versions of these cars, combining flashy style and utility. But, is it "cool" to be caught behind the wheel of a wagon? We think so. Bonus: they're easier to park and get better mileage than SUV's.

MAZDA PROTEGE5 The wagon version of Mazda's stylish entry-level Protege line is powered by a zippy DOHC 2.0 liter engine, good for 130 horsepower. The \$16,335 price tag includes a CD stereo system, roof rack, and 16" alloy rims.

SUBARU IMPREZA The car company popularized in Blondie's hit song "Rapture" has actually been producing sporty-ish wagons for sever-

al years. The O.G. wagonmaker's Impreza TS Sport Wagon (\$17,495) comes fully-loaded and, like all Subarus, is equipped with full-time all-wheel drive. For that extra "kick ass" factor, the WRX version



Toyota Matrix



Suzuki SX

(\$23,495) is fitted with a 2.0 liter turbocharged engine that produces a ridiculous 227 horsepower. Eat that, Man from Mars.

SUZUKI SX The heart of the recently unveiled SX ("Sport Crossover") concept is a merciless supercharged 2.0 liter engine—good for an amaz-

ing 220 horses. While this concept version is loaded with 17" alloy wheels and a GPS navigation system, Suzuki plans to market a production model soon.

TOYOTA MATRIX The automaker heavyweight's entry in the wagon arena is the Matrix (not to be confused with a certain movie). Options include four-wheel drive and a 180 horsepower engine coupled with a six-speed stick shift. The Matrix looks pretty tight with tinted windows, chrome rims and those familiar Altezza tail lights!—DJF

2003 INFINITI G35

G'z Louise!

Can't quite afford the new Infiniti Q45 just yet? Hang on until next spring and consider its baby sibling: the 2003 G35 (a.k.a. the Nissan Skyline in Japan), a big-time upgrade over the popular G20. But, just because this car appears at the low-end of Infiniti's product line, don't expect this car to be some wimpy mini-luxury sedan, not with a killer 3.5 liter V6 under the hood (good for about 250hp), and advanced rear-wheel drive.—DJF

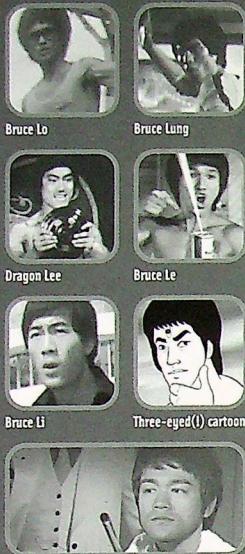


FRONTIN' THE DRAGON

Bruce Lie

If there's one thing about '70s kung fu cinema that's best forgotten, it's the endless number of Bruce Lee wannabes with ridiculous variations on his name. Most insulting to the Little Dragon was *Game Of Death*, a semi-official film completed posthumously with uncredited Bruce stand-ins galore. Now, many of these impostors are resurfacing on a number of cheapo DVDs with the real Bruce's photo on the covers. *Caveat emptor*: none of those are official Bruce films, nor do they contain worthwhile Bruce footage. Here's a look at some of the famous "Bruce Lies."

—Bruce Leigh (sorry)



Cut-out head from *Game Of Death*. Alligaaah!

Photo courtesy London/Sue Records

SUGABABES

Sweet!

After taking over the UK pop charts, Sugababes have their sights set on America with their debut album, *One Touch* (see review, page 53). The teen vocal trio features (pictured, from left) Filipino-Irish singer Mutya Buena, with Keisha Buchanan and Siobhan Donaghy. —DJ Filibuster



PARRY SHEN

Geek is in the Eye of the Beholder

"I hope people realize that I wasn't trying to be a stereotypical Asian geek guy in the movie," says newcomer Parry Shen about his role in the new Columbia Pictures/Revolution Studios comedy *The New Guy*. "I was actually just being myself. If you need a picture of 'Geek', you should just look at my high school picture." In *Guy*, Shen plays best friend and band-mate to star DJ Qualls in the directorial debut of Ed Decker, the writer of *There's Something*

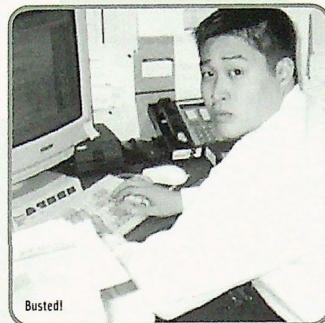
About Mary. And before you take aim at him, he assures me he's not the next Long Duk Dong. "My character is supposed to change from one person to another. It's something me and the director really talked about. He



ASIAN URBAN LEGEND?

Me Love You Long Time, Me Get My Asian Ass Canned

Man Gets Cool Job... Man Bangs Hot Korean Chicks... Man Sends Explicit e-mail to Wrong People... Man Gets Fired and Becomes Poster Child for Young Capitalist Pigs... Already the buzz at water cooler breaks and on Internet chat rooms, this is what happened to young Korean-American stud Peter Chung (not the creator of *Aeon Flux*). If you haven't caught wind of it by now, here's the scoop: Chung was recently acquired by the equity giant The Carlyle Group for its Korean offices. With his new phat pad and hefty wallet, he sets out to conquer Korea's finest nightclubs in search of "hot chicks." He's nailed five girls in his first week and a half and clients are "catering to his every whim." Life is so sweet. He reports his conquests and carnage to friends in a mass e-mail and requests that they FedEx him condoms ASAP before he runs out. Unfortunately, the only thing that ran out for Chung was his luck. Apparently, executives at the Carlyle Group heard of his extra-curricular activities three days after his e-mail was sent and dumped his ass. Since then, his story with original e-mail attached has been circulating from East to West Coast and will be included in the next "Dummies' Guide to Ruining a Great Career." However, YOLK's calls to the Carlyle Group to confirm Chung's employment and dismissal have been unanswered. So if you're out there Peter (and if you do exist!), give YOLK a buzz and tell us your side of the story. —Danh Ly

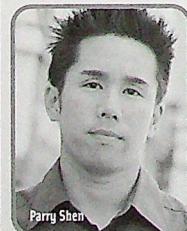


Busted!

didn't want to have a stereotype either, but hey, there are only two looks my hair can have: up or down. And it all works out in the end, trust me."

Shot in the fall of 2000, the high school laugher (due out this summer) was quite the odd turn of luck for Shen. Having to deal with the economic realities of a professional actor, he had just taken a waiter job at Applebee's when the call came in from casting. Nine hours later he was flown off to the set. Applebee's still has a \$20.13 check waiting there for him.

Next up for Shen is his role in *Better Luck Tomorrow*, the eagerly-awaited follow-up to *Shopping for Fangs* from writer/director Justin Lin. —X.D. Lim



DIRECTOR KIYOSHI KUROSAWA

Self-Made Auteur Of Existential Mayhem

At the age of 45, Kiyoshi Kurosawa (no relation to Akira Kurosawa) has directed more films than most peers his age. Defying easy categorization, Kurosawa has worked in multiple genres ranging from Yakuza movies to psychological thrillers to modern horror flicks. Through it all, he has infused his cinematic worlds with poignant themes of man vs. environment, redemption, and an off-kilter aura of spirituality. The American Cinematheque recently hosted a mini-retrospective of Kurosawa's films that include his latest *Cure* (1999), and the explosive double-header *Eye Of The Spider* and *Serpent's Path* (1997). With the assistance of his translator, Kurosawa recently sat down with YOLK for a brief discussion.

YOLK: How did you get started in the film industry?

KIYOSHI KUROSAWA: When I was attending Rikkyo University in Tokyo in the 70's it was popular and trendy for students to make their own 8mm films. That's how I started making my first films. My debut film, like so many of my directorial colleagues at the time, was what we call a "pink" film—a very low budget porno film. In that sense I'm quite typical of directors of my generation in that we were very much self-taught.

What was the general reaction to your first "pink" film?

A few critics championed it as a strange, bizarre "pink" film. But I have a feeling the audience didn't

feel that way because the company that produced it said they wouldn't be hiring me again.

What did you do after making some of these "pink" films?

Awhile after that no producer approached me to make any films. On the second "porno" film, I hired the actor Juzo Itami. We became

that. But what really jumpstarted my career was the straight-to-video Yakuza films (about 10 of them) starting in 1994.

A lot of your movies have themes of revenge intertwined with spirituality.

The convention of the Yakuza genre means that my characters have to kill certain people; I

and beating heart and some kind of conscience.

What is your working process with your actors?

I sometimes follow my script to the letter of the law and I sometimes abandon it completely. The moment of directing that I find most exhilarating is when an actor turns in a performance that I could not have even imagined or conceived.

How do you feel about the proliferation of American products (film, music, etc.) in the Japanese cultural landscape, and has that changed the types of films you make?

I don't think it is necessarily bad or that it needs to be criticized. I don't really think we should go back to the Edo era when Japan cut itself off from the world for 150 years. I welcome all sorts of foreign influences. I think that if the traditions we hold dear in Japan are eliminated and eroded by foreign influence then those traditions were simply weak. I think this also applies to the way I approach filmmaking. I think in that sense I'm much more impacted by European and Asian and American films than I am by the much older Japanese films. And yet there's no question what I'm making are Japanese films. I owe this blessing of having this wonderful retrospective in the US not because I stood staunchly to protect the old traditional Japanese movie-making values but precisely because I embrace so much of what is new all around the world.—Alex Luu



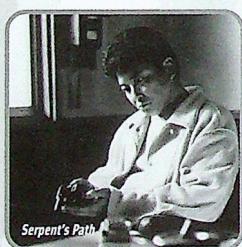
Kiyoshi Kurosawa



License To Kill



Seance



Serpent's Path



Cure

friendly and when he started making his own films (*The Funeral*, *Tampopo*) and became rich he produced the films that I made after

didn't think that just because they're Yakuza it would be easy for them to kill people. He's still a human being probably with a family

Well, Duh!

Slight mental lapses from last issue.

Page 13: (Photo credit) James Louis, not Louie. *Page 15 (Dim Sum):* Luc Besson co-wrote Jet Li's *Kiss Of The Dragon* with Robert Mark Kamen, based on a story by Li. *Chris Nahon* directed. *Page 41, column 3:* of course it's "Jackie Chan" not "Jackie Chan"? See? We're really on top of things, just not always fast enough. Don't worry kids, we'll be perfect someday...

ICHIRO

The Man With One Name

Actually, his last name is Suzuki. The 28-year-old phenom left his Japanese team of nine solid seasons, the Orix Blue Wave, joining the Seattle Mariners this year as their starting right fielder. In his brief—yet, spectacular—American career so far, his team is running away with Major League Baseball's best record, and he was the leading vote-getter in this year's All-Star Game (3,373,035—almost a million more than teammate Edgar Martinez, who was second on the list).—D/F



Photo courtesy of the Seattle Mariners

MAILE MISAJON &
NICOLE SCHERZINGER
OF EDEN'S CRUSH

Collective Voice Only... Divas Need Not Apply

By ALEX LUU

Photographer: Andrew
Southam/aRT miX the agency

Stylist: Julie Mijares

Hair: Dina Segura Defazio
Robert Danesky

Make-up: Dina Segura
Defazio, Robert Danesky
(Yvette & Rosanna), Garret
Gervais (Maile), Motoko
Honjo (Nicole & Ana Maria)

Maile Misajon



At a glance, it's easy to dismiss *Eden's Crush* for being plastic, bubble gum pop, and even fake. After all, it is a fabrication—the product of a reality series called "Popstars." For no less than eight months ago, alongside competitors "Big Brother," "The Mole," "Boot Camp," and the second season of "Survivor," "Popstars" made its debut on the WB Network. After a nationwide audition wrought with tears, stress, and attitude, five young women were chosen to form a new girl band, move into a big house together, and prepare to record their first CD. Think an all-female version of "Big Brother" meets "Making The Band."

Within a couple of episodes, Ana Maria Lombo, 22, Maile Misajon, 24, Nicole Scherzinger, 22, Ivette Sosa, 24, and Rosanna Tavarez, 24, made the final cut and now "Popstars" had its pop stars. What sets *Eden's Crush* apart from other girl/boy bands and singers is its ethnic diversity amongst its members. Lombo was born in Colombia, Sosa is of Puerto Rican descent, Tavarez hails from the Dominican Republic, Misajon is Hawaiian/Filipino/Irish while Scherzinger is Hawaiian/Russian/Filipino. All five women come from backgrounds rich in music, dance, and acting. With the guidance and mentorship of powerhouse composer/producer/songwriter and 14-time Grammy winner David Foster, the fresh faces of *Eden's Crush* put on a surprisingly impressive musical set that wowed members of the Television Critics Association. The performance achieved two goals: it proved to skeptics that *Eden's Crush* had talent and was more than just flash, and it cemented the members with much-needed solidarity.



Nicole Scherzinger

and camaraderie. This was their first public performance, and they carried it off with style, grace, and sheer passion. Of course, that was months ago when "Popstars" had its first run on TV and Lombo, Misajon, Scherzinger, Sosa, and Tavarez were still getting to know each other. As the summer winds down, Eden's Crush find themselves a bona fide success and having already made history, their first single "Get Over Yourself" entering the sales chart at #1. Amidst a whirlwind schedule full of delayed flights, hotel hopping, and radio/TV appearances, YOLK caught up with two-fifths of the group, Maile (pronounced *my-lee*) Misajon and Nicole Scherzinger as they prepared to embark on the *NSYNC summer tour. Here Misajon and Scherzinger talk about their cultural ties, working as a team to perfect Eden's Crush, and their collective dreams.

YOLK: Let's start with your background.

NICOLE SCHERZINGER: I was born in Honolulu, Hawaii, and grew up in Louisville, Kentucky. I started singing Whitney Houston's "Greatest Love Of All" when I was four years old. I went to a youth performing arts high school and got lots of training as an actress, singer, and dancer.

MAILE MISAJON: I've been singing since I was a kid; my father was a musician and my mother was in a hula group because she married a Hawaiian. I started hula dancing when I was 4 years old. When I discovered I could sing my mother kept putting me in performing groups and choirs and was traveling all over the world at age eight. At 13 I got my first starring role in the musical *Babes In Arms*.

What was it like growing up Asian?

Eden's Crush (clockwise from top): Ivette Sosa, Rosanna Tavarez, Nicole Scherzinger, Maile Misajon, and Ana Maria Lombo



NICOLE: I moved to Louisville at age seven and have been there since. It was okay, I remember being a kid always wanting to have blonde hair and blue eyes; nobody around me really looked like me. I haven't really had any problems. When I got older I realized how fortunate it was being a minority. I was proud to be one of the few people there that were Hawaiian.

What initially prompted you to try out for Eden's Crush?

NICOLE: My mom (laughs)! She found out about the auditions and she always watched "Making Of The Band." She always told me if there was a girl version I'd get it. When it actually came along I was sketchy. I just came out of school, I studied drama. I'm not meant to be a Spice Girl. I'm writing my own music now.

After thinking about it for a long time at this time in my life, I have every window of opportunity and I can't close any of them. Who knows? Maybe I'll go audition, and maybe it'll take me somewhere, and maybe it won't. I realized I had nothing to lose. I went for it with an open mind and open heart.

MAILE: For me all I knew was that I had to go in and sing and dance and have a good time. That was enough incentive to go in and kick some butt because I had been auditioning for about two-and-a-half years. I'd gotten a couple of things and it had been going okay but I hadn't hit that big mark that I wanted to do. I remember the audition was on a Sunday and I was waitress at the time. I was sweating my butt off trying to get out of there. I ran out and put on some lip gloss and I had so much fun at the audition. It was a three-hour process; when I got the callback on the same day I was asking myself, what does this mean? Within a week and a half, my life had done a complete 360. Here I am on tour with *NSYNC. I've had to adjust. At the audition I was sitting in a studio and singing someone else's song in front of David Foster and he's telling me, "You've got a great voice Maile, now open your eyes and make some eye contact."

What is the working process with the rest of the girls and what are some things that weren't shown on the TV show?

NICOLE: People didn't even know half the story. They didn't really show our chemistry together; here are five girls from five different experiences, different parts of the country. You didn't really see how we really came together and how we molded together

»Continued on page 61

TRANSGENDERIST ASIA VITALE

I'm Just A Girl

By JEAN PHAM

Photos courtesy of Asia Vitale

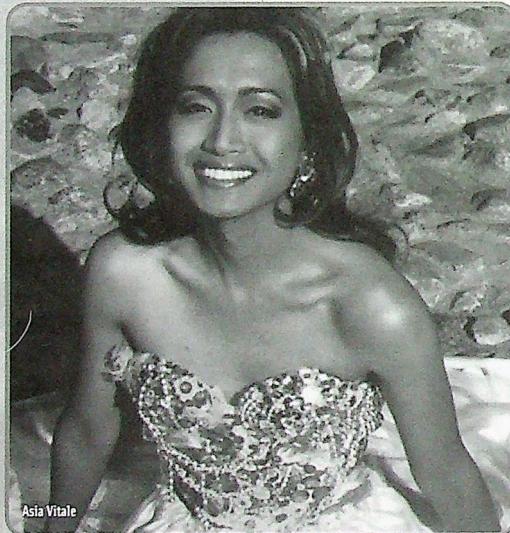
Being a girl is hard. We have to deal with sexism, harassment, and the idealization of how a woman should look. Add to that the fact that you have a penis instead of a vagina and you have a pretty accurate glimpse of what goes on in the life of a transgender.

Asia Vitale, a 30-year-old self-proclaimed "transgenderist" (see sidebar) and program coordinator for the transgender (TG) branch of the Asian Pacific AIDS Intervention Team (APAIT) in Los Angeles, is more comfortable in her own skin than most people would think. Vitale's ease and candor about her identity and lifestyle crosses over to her work in educating the community about the logistics of transgenderism. Vitale acknowledges that with any sexual lifestyle, there are potentially deadly risks involved. The APAIT's TG program was founded in 1995 and aims to provide the knowledge and skills transgenders need specifically to make informed and reasoned decisions. "We can't force them to do what they should do," Vitale sighs, "we can only provide information and hope they make the right choices."

As for her situation with her boyfriend, Vitale says, "I guess our type of sex can be considered gay (because the 'item' is still with her), but I

identify with the female gender and that's the role I play in our relationship. My boyfriend considers himself straight." The obvious question then is do transgenders change their "look" so their relationships will be more socially acceptable than gay

there is so much more that needs to be done concerning the stereotypes about the transgender community. She cites the example of how people view "tranny chasers" (see sidebar) in respect to other males. "I think these [tranny chasers] go after the extreme



couplings. "Beautiful women get the attention of handsome men," Vitale says matter-of-factly. "When I wanted the attention of those men, I could not get it as a gay-looking Asian boy."

Obviously, a case of the survival of the fittest. You want penis, you make pretend you got vagina.

Vitale believes the APAIT TG program has accomplished much, but recognizes that

of femininity. There are some men who want a superfeminine woman; they are interested in something extra." When asked how she addresses the public's view of transgenders, she pauses in deep thought. "It's hard to accept something you don't understand," she says thoughtfully, "but despite what other people think of me, I'm comfortable in my own skin now more than ever." ♦

Trans-Glossary

TRANSGENDER An umbrella term used to describe the full range of individuals who do not necessarily conform to society's standards of gender and sex.

TRANSSEXUAL An individual who actively seeks to change or has changed his/her body through hormonal reassignment and/or various surgical procedures.

TRANSVESTITE An individual (usually heterosexual) who derives sexual pleasure from dressing in clothes of the opposite sex often without intentions of passing as the opposite gender.

CROSS-DRESSER An individual (usually gay/lesbian) who derives personal (mental/emotional) gratification from cultivating the appearance of the opposite gender with intentions of passing as the opposite gender.

DRAG QUEEN/KING A gay/lesbian-identified individual who cultivates the appearance of the opposite gender (often exaggerated) for entertainment, shock value, or as a form of self-expression usually without the intent of passing as the opposite gender.

TRANSGENDERIST A person who identifies with the opposite gender and who has not altered him or herself physically or with hormones.

TRANNSY CHASER A person who actively seeks out relationships with transgenders and who favors sexual relationships that reinforce the aesthetics of a straight couple.

GENDER IDENTITY A person's actual or perceived sex, including a person's identity, appearance, or behavior, whether or not that identity, appearance, or behavior is different from that traditionally associated with the person's sex at birth.

THE MILAREPA FUND & THE TIBETAN FREEDOM CONCERTS

You Gotta Fight...For Your Right... To Free Tibet!

By OANH LY

Tokyo Tibetan Freedom Concert photos: Tetsuo Kishida (onstage) and Kurt Langer (offstage)

It's the dream concert of a lifetime for hard-core alternative music lovers. A once a year music event that includes the likes of Foo Fighters, Cibo Matto, Wyclef Jean, Rage Against the Machine, Blues Traveler, Live, Radiohead, Bjork, Pearl Jam, The Verve, Beck, and many others. You pay \$40 for the ticket and bring extra cash for beer, food, and T-shirt. You are so ready to rock.

You enter the grounds and follow live music protocol by rolling your first joint. But on your way to the beer stand, a different attitude overcomes you. To your left, Amnesty International volunteers are handing out flyers. To your



Former political prisoner Palden Gyato onstage in Tokyo

right, college kids are engaged in deep conversation with the Buddhist monks behind the information booth. At last you see the sign on the walls that reads, "please kindly leave your egos

at the door." You've just walked through the gates of the latest Tibetan Freedom Concert and it's an experience like no other.

The Milarepa Fund is the non-profit organization that

has been administering the annual Tibetan Freedom Concert since 1996. The Fund is the brainchild of recording artist and co-founder Adam Yauch from a little known group called The Beastie Boys. Big names from the world of rock and hip-hop perform free at the concerts to raise money for a slew of charitable organizations to help free Tibet.

In case you've been living under a rock, Tibet was invaded by the Chinese government in 1949 and for the past 52 years has been losing its country and people to the red dollar. An ethnic cleansing of Tibetans has slowly been enforced through



Buffalo Daughter's DJ moDog

Buffalo Daughter's sugar



Brahman

Chinese government tactics.

Tibetan women have been forced into abortion and coerced into sterilization in an effort to decimate the Tibetan population. Chinese citizens are given incentive to move and conduct business in Tibet. Tibetan children are being taught Party dogma in Chinese-speaking schools. The only way to learn Tibetan is to escape far away into the Himalayan high grounds to



Beastie Boy Adam Yauch
onstage in Tokyo

attend underground Tibetan schools.

If you carry a picture of the Dalai Lama, if you practice any expression of Tibetan independence (called *rangzen*), if you own the Tibetan national flag, if you are caught publicly practicing your religion, you will be imprisoned and/or tortured. This is life for a Tibetan in his own land.

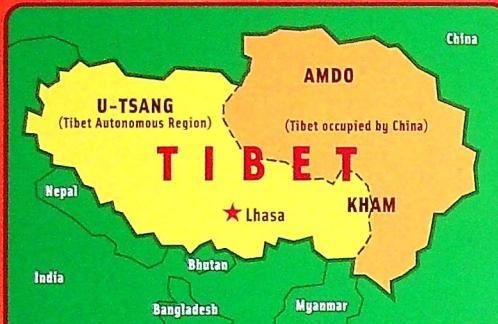
This is the story you will

learn when you step foot onto the grounds of a Tibetan Freedom Concert. Since 1996, audiences in San Francisco, New York, Washington D.C., Chicago, Detroit, Sydney, Amsterdam and Tokyo have been crossing the gates into the world of spiritual healing.

music and that's fine, that's our hook." And who could blame them? It's the live concert that Lollapalooza always wanted to be. "But, by the end of the day many people leave with a new understanding of Tibet's nonviolent struggle, why it is so impor-

for the hard work they've endured and encouraging them to lead a non-violent and peaceful fight for freedom.

Perhaps next, Sean Lennon or Thom Yorke of Radiohead will come out and introduce someone like Mr. Palden Gyatso, a former Tibetan political prisoner. He will go on to tell you how he was fucked in the mouth by a cow-prod a kajillion times by



Head Count

Number of Tibetans who have lost their lives since 1949: 1.2 million (342,970 from the non-violent practice of starvation)

Number of Tibetan exiles in foreign land: over 100,000

Number of Monasteries demolished: 6,000

Ratio of Chinese to Tibetans in Lhasa (Tibet's capital): 2 to 1

Number of people executed in China in the past 3 months: 1,781

Number of people sentenced to death in China in the past three months: 2,960 (three times the amount of all other countries *combined* in the last three years)

What exactly do you get at a Tibetan Freedom Concert? Are concertgoers true Tibetan freedom sympathizers, or are they merely out for a ragin' good time? According to Milarepa staff member Dheyen Tethong, "Of course a lot of people come just for the

tant and what can be done."

The spiritual awakening they will receive at this unique concert venue will pleasantly surprise those who are out just to catch a great show. First, you'll read a program letter from the Dalai Lama thanking his followers

Chinese prison guards. Or how he witnessed Tibetan nuns being raped by one of those electric demons. Their crime: refusing to denounce the Dalai Lama.

You will be shocked and amazed, disoriented and distracted by these stories and your mind will drift farther away from the concert vibe and deeper into your conscience. You wonder how could this be happening in



Boom Boom Satellites

the world you live in? Remember the beating Rodney King got? Or the Haitian man who died when a New York policeman shoved a plunger up his ass? In Tibet, prisoners endure this brutality on a daily basis—and it's legal. As you soak all this in, you are totally bummed out, man.

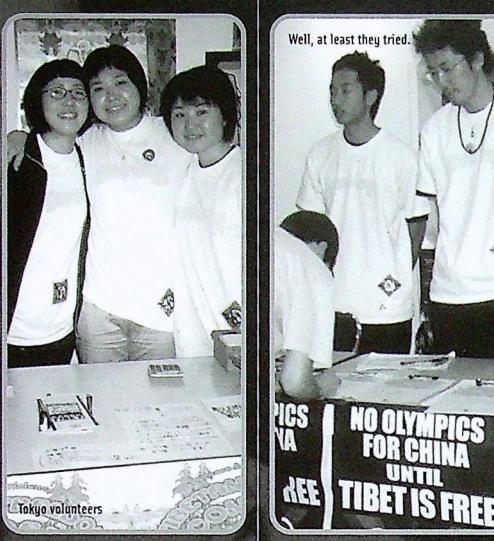
When Tibetan prisoners aren't being raped by cattle prods or electrocuted in prison, they are working in mining camps. Tibet's natural resources consist of vast deposits of gold, copper, zinc, and iron. China has capitalized on Tibet's mineral rich land and has used Tibetan prisoners as a free labor source to mine the land. Some prisoners attempt suicide by hanging themselves. Many try to escape.

Those who are successful cross the Himalayas into India or Nepal. Those who are caught are brought back to the prison and executed. The most heavily exploited area is the center of Northern Tibet called the Tsaidam Basin where the main economic activity is oil and gas extraction. With China's loose concerns on environmental damage, little action is being taken to prevent pollution and deforestation in this primitive land.

Then, Gyatso finishes his speech by thanking Amnesty International for providing him with new dentures to repair the damage inflicted by the cattle prod. He proudly shows off his shiny new teeth when he smiles at the crowd and the roar of applause and whistles brings you a small flicker of joy.

In 1999, Tokyo took part in a four-city simultaneous Tibetan Freedom Concert show and the response was so great that Milarepa opened a small office in Tokyo. By opening an office in Japan, Milarepa is only a stone's

"With my homage to the brave men and women of Tibet, who have died for the cause of our freedom, I pray for an early end to the suffering of our people!" **Dalai Lama**, excerpt from *Tibetan Freedom Concert Program, Chicago, 10 March 1999*



Where did Milarepa get its name?

The **Milarepa Fund** takes its name from the 11th century Tibetan saint who used to be a very bad boy. He repented his vengeful and murderous ways and converted to Buddhism, thus achieving enlightenment. The rest of his life was spent spreading the Buddhist teachings mostly through his self-composed songs. This is why the fund was named after St. Milarepa. Through music and activism, The Milarepa Fund believes in the power of how one man's journey can have an everlasting effect on the rest of the world.

throw away from China and can chuck their campaign message in a bottle right in their neighbor's backyard. In fact, in May of 2001, Milarepa organized another concert in Japan's Tokyo Bay NK Hall. Performers included Thee Michelle Gun Elephant,

Brahman, Buffalo Daughter, UA, Chaksam-pa, and Boom Boom Satellites. Japan's support has been so successful that petitions gathered at concerts and festivals swayed the Japanese Executive Director to the World Bank to vote against granting China a

loan from the World Bank.

Since its inception, the Milarepa Fund has scored a number of coups. In addition to the live concerts, its campaigns with Amnesty International and other groups have stopped the World Bank from loaning money to the Chinese Government which would have funded the resettlement of 50,000 Han Chinese into Tibet. A large student movement has progressed due to exposure to the concerts. In 1996, only 30 chapters of Students for a Free Tibet existed. Today, 700 chapters have been organized around the world.

But, Milarepa is still fighting an uphill battle. Most recently, Milarepa, along with other human rights organizations, suffered a great defeat when the Olympic Board recently announced Beijing as the Host City for the 2008 Olympics. You can expect to see Milarepa representin' on the footsteps of China's capital city along with Amnesty International, various environmental organizations, and every other group pissed off at China, all screaming and protesting (non-violently of course) against China's infiltration of Tibetan land and human rights violations.

So, the next time you pick up one of those chic T-shirts with an iridescent Buddha decal, don't just think about how cool it looks or how trendy you are. Think about what the Buddha symbolizes to the Tibetans who have suffered for their religion. Like Apple's advertising campaign that features the Dalai Lama, maybe you'll "think different." ☺

For more information on The Milarepa Fund and the Tibetan Freedom Concerts, check out www.Milarepa.org and www.TibetanFreedomConcert.com.



MIXMASTER MIKE

Mike's Master Mix

By ELLEN NGUYEN Photographer: Troy Rasey, courtesy of Moonshine Music

Turtablism has become synonymous with the legendary scratch-wizard Mixmaster Mike. Also known as the "Serial Wax Killer," Mike has signed with the prominent electronica and DJ mix label Moonshine Music, which will release his first official mix CD, *Spin Psyche*.

As a teenager in Northern California, seeing what Grandmaster DST (now known as DXT, famous for his scratching on Herbie Hancock's classic "Rockit") did with the turntable had a profound effect on a young Michael Schwartz. It was epiphany for the turntablist,

and he soon began his career as a mobile DJ, spinning at weddings and house parties, instead of staying in high school and out of trouble.

Mike co-founded the primarily-Filipino DJ crew, the revered Invisibl Skratch Piklz, with QBert, and won several DJ championships in the early 90s before being forced into retiring from competition, due to lack of worthy competition. He later fulfilled a lifelong dream by becoming the Beastie Boys' resident DJ for the *Hello Nasty* album, after much persistence—Mike left several demonstrative scratch messages on Adam Yauch's

answering machine. Their live video for "Three MCs And One DJ" introduced Mike to the MTV generation, stunning them by backing the trio's rhyming with nothing but a turntable and a mixer.

In addition to a couple of scratch solo albums and a handful of singles, the tireless DJ has also contributed music to film (Danny Hoch's *Jails, Hospitals & Hip-Hop*), and video games (Sega's *Jet Grind Radio*, EA Sports' *SSX*). More recently, Mike has performed at several music events and festivals, not to mention putting together a syndicated radio program

with Beastie Boy Mike D called "Full Court Radio."

To release a mix CD seems natural for the typical A-list DJ, but for a turntablist? Well, why not? Mike wanted to give his fans "something to bump to in the car." And *Spin Psyche* is it. An hour's worth of deftly mixed hip-hop (would you expect anything less?), it includes cuts from BS 2000 (Ad-Rock with Beastie Boys tour drummer AWOL), QBert, Gang Starr, Cali Agents, Fat Lip, and Deltron 3030, in addition to some of Mike's own work thrown into the mix. Consider it a personal gift to his fans. ☺

Dim Sum 101

By ALEX LUU

Photographer: Henry Wei Han • Make-up: Mina Kang using Joe Blasco • Models: Ada and Arlene Tai • Fashion: Ada and Arlene Tai

Location: Yujean Kang's, Pasadena • Dim Sum photographer: The Mystery Parade • Dim Sum stylist: Wilfred Yan



Dim Sum goes way, way back to the early Emperor days in China when all they did was just sit around and eat, nap, and order executions. Of course, these old traditions of food and tea have survived over the centuries (minus the beheadings of course!). However, there's so much involved when going out to dim sum these days. Showing up at just the right time (getting there before 11am is ideal; anything after that and you'll be waiting for a good hour and a half), where to sit (aisles and the back of restaurants are good 'cause that's where the ladies with the carts make their rounds), and of course actually trying to understand what the hostess is saying over the PA system—usually a high-pitched voice screaming out your number in *Chinglish*.



Ada & Arlene Tai **Priding** themselves as the "only Chinese farm girls from Michigan," twins Ada and Arlene Tai have made a name for themselves with last year's successful short film *Rock Paper Scissors*. Conceived and written on a whim after being inspired by numerous Asian American shorts at Visual Communications' (VC) Los Angeles Asian Pacific Film & Video Festival a couple of years back, the sisters took a leap of faith and attracted a full crew to their debut project in which they starred, produced, and wrote. "We had two 35mm cameras, a 35-man crew, a five-ton truck," Ada says. "We could have made a feature with all the equipment we had!" Since then *Rock Paper Scissors* has garnered rave reviews and awards at numerous festivals including the San Jose Film Festival, Seattle International Film Festival, and the aforementioned VC festival where it won for Best Short. Ada and Arlene are hard at work in turning the short into a feature-length film. And they're not stopping there. In addition to moviemaking, the sisters believe in embracing a myriad of disciplines and hobbies. "You should experience life in different angles," Arlene stresses. "You should fully develop different parts of life that have nothing to do with acting"—*AL*

Below is a brief and unofficial guide to the actual dim sum items. Far from being complete, at least you'll know what basic stuff to order.

Cha Su Bao

Delicious BBQ pork on the inside, soft white dough wrapping on the outside and steamed to perfection. Also known to *gwailos* as the BBQ pork bun. There's also the baked version of this with the outer dough wrapping browner and crispier.

Har Gow

This is the reason to have dim sum: fresh whole shrimp sweet and tender wrapped in a thin, shiny dough wrap. A good way to tell a perfect har gow from an ill-prepared one is everything will stay intact when you pick it up with your chopsticks. If the shrimp falls out, the dough wrapping tears and sticks to the steamer, then you know you're not at a four-star dim sum place (or you're a *gwailo* and you tried to poke it and pick it up with a fork!)

Siu Mai

The companion piece to har gow, (that's why those nice ladies pushing the carts always yell "har gow, siu mai" in one sentence) this is an almost round piece of meat and bits of mushroom all steamed into one solid piece that tastes more salty. Though it's gray and looks rubbery, it's one of the best items on the menu.

Hom Suez Gok

Bigger in size compared to the har gows and siu mai, this is little pieces of ground meat inside a hollow wrapping that is fried instead of

steamed. Definitely more oily (but then again, isn't most Chinese food oily, except those pseudo-Chinese places for *gwailos* like Rolling Wok or Chin Chins...YUCK!), this is chewy and slightly sweet.

Jien Duy

Also known as sweet rice dumpling, this is a cute and perfectly round ball of red bean/green bean in a thick brown sesame wrap. Sweet and warm, this is usually eaten as dessert after all the main dim sum items.

Gao Zhi

There's lots of names for these suckers. Gyoza in Japanese restaurants, steamed dumpling or potstickers in gawlo households. Served fried or steamed, you have a choice of either beef, vegetable or pork on the inside and once again the white dough wrap. This is also easy to make at home and have in a big bowl of Chinese noodles.

Lo Mai Gai

Also called chicken & rice wrap, this is a classic combination of aesthetic and yum factor. Sticky rice, mushrooms, chicken, and bits of egg all wrapped with banana leaf. One of the few items where the wrapping is not edible. Two of these and you'll pass on the dessert.

Dan Tat

This is the ultimate dessert after dim sum. Also known as the custard tart, that's exactly what it is. Bright yellow custard with a flaky crust outer edge and bottom. Completes the dim sum meal as much as the hot tea you've been drinking. ☺



Dim Sum On The Silver Screen

John Woo, Ang Lee and Wayne Wang, the top three Asian directors working in Hollywood today, have all featured dim sum in their movies. Below is an unofficial guide/play-by-play to these flicks.

Hard Boiled

(1992, directed by John Woo)

This is the granddaddy of 'em all. The first scene takes place at a dim sum house in Hong Kong as detective Tequila (an unrelenting Chow Yun-Fat) waxes poetic about the joys of dim sum and HK dining while manning an undercover stakeout. When he disposes the badies' illegal guns (hidden in birdcages no less), everything goes to hell and we have one of the best shootouts in screen history. Innocent bystanders, thugs, cops, cha su baos, teapots, flour, and everything but the kitchen sink get pulverized in a fury of bullets and blood. If you haven't seen this movie, consider yourself a loser. With maestro Woo's slo-mo carnage, dim sum never looked so appetizing (or lethal)!

Eat Drink Man Woman

(1994, directed by Ang Lee)

Before Lee went on to blockbuster status and Hollywood giant with *Crouching Tiger, Hidden Dragon*, he made an anthology of poignant relationship movies. *EDMW* finishes the cycle that began with *Pushing Hands* and *The Wedding Banquet*. In this heartwarming tale, Sihung Lung plays retired Master Chef Chu, a man past his prime but still clinging to the traditions of food and family. The set pieces are not of bullets and bloodshed; instead Lee's camera lingers on the ritualistic preparation of the finest foods which of course include dim sum. Intertwined with Chu's cooking are the poignant (and hilarious) individual stories of his three unmarried daughters. I dare anyone to watch this movie on an empty stomach!

Dim Sum: A Little Bit of Heart

(1984, directed by Wayne Wang)

The Godfather of Asian American independent film serves up a hilarious yet bittersweet story of Chinese Americans in San Francisco. The movie is a who's who of then emerging Asian American actors: Cora Miao, Amy Hill, Joan Chen and the venerable Victor Wong. Wang perfectly captures the day-to-day pace of Chinese Americans and their extended families. Kim Chew gives a heartbreakingly performance as Mrs. Tam, a simple Chinese widow who longs for her past in China but is bombarded by America and her Americanized grandchildren's mysterious ways. There's lots of eating in this movie; but perhaps the funniest commentary on the death of tradition comes in a scene where Wong gives up cooking Chinese and drags his daughter to a nearby McDonald's. A must-see!—AL

RUSH HOUR 2

The Next Rush

By WILFRED YAN

Photos by Peter Sorel, courtesy of New Line Cinema

Arriving at the tail end of this summer's releases, *Rush Hour 2* hopes to repeat its original's blockbuster success. Director Brett Ratner is back for a second helping of Jackie Chan's slapstick action mixed with Chris Tucker's firecracker jibes. And not a minute too soon, since Tucker hasn't been in a movie since the first *Rush Hour* and Chan is getting up there in age. At 47, Chan is definitely slowing down. Gone are the days of *Police Story* flicks where Chan really did all of his own stunts.

Still, the reteaming of Chan and Tucker is what fans have been waiting for the past three years. Whereas Chan was the fish-out-of-water in LA in the first movie, this time it's Tucker who finds himself the object of scrutiny and butt of jokes in Hong Kong. Shooting in the former British Colony allowed the filmmakers to give the sequel a grander scope. Ratner in particular welcomed the change and the opportunity to open up the action more as well as showing more history in regards to Chan's Inspector Lee charac-



Chris Tucker and Jackie Chan in a hole



ter. It turns out that Lee's father was betrayed and murdered by the very same man who now runs a complex counterfeiting operation. That man is Ricky Tan, played by John Lone. It's been a while since Lone has graced the American screen, his last movie being *The Hunted* with

Christopher Lambert. Lone's right hand woman is Hu Li, a no-nonsense kick ass vamp played by rising star Zhang Ziyi. Ratner was screening parts of *Crouching Tiger, Hidden Dragon* and was so floored by Zhang's presence that he made a personal trip to Beijing to persuade her to

join him on the sequel. Being a longtime fan of Chan since her childhood days, Zhang had no hesitation and soon the entire cast of *Rush Hour 2* fell into place. Joining Zhang is another new face in Hollywood, Roselyn Sanchez. Best known for her solid performance on "Fame LA" a couple of years back, Sanchez adds much va-va voom factor by being Chan's romantic interest and doing many of her scenes without much clothing.

Chan and Tucker knew that fans would expect more of what worked in the first movie. The operative word on the set was "Bigger!" as Ratner worked tirelessly in staging some of the many inventive stunts and interaction between the two stars. Ironically, Chan was not happy with the first film. Perhaps remembering his earlier stateside crossover flops (*Cannonball Run 1 & 2*, *The Big Brawl*), Chan was still skeptical over how his brand of physical shtick would play with Tucker's rapid fire delivery. Chan reportedly missed

►Continued on page 59

KAREN KIM

The Raw & The Real

By X.D. LIM

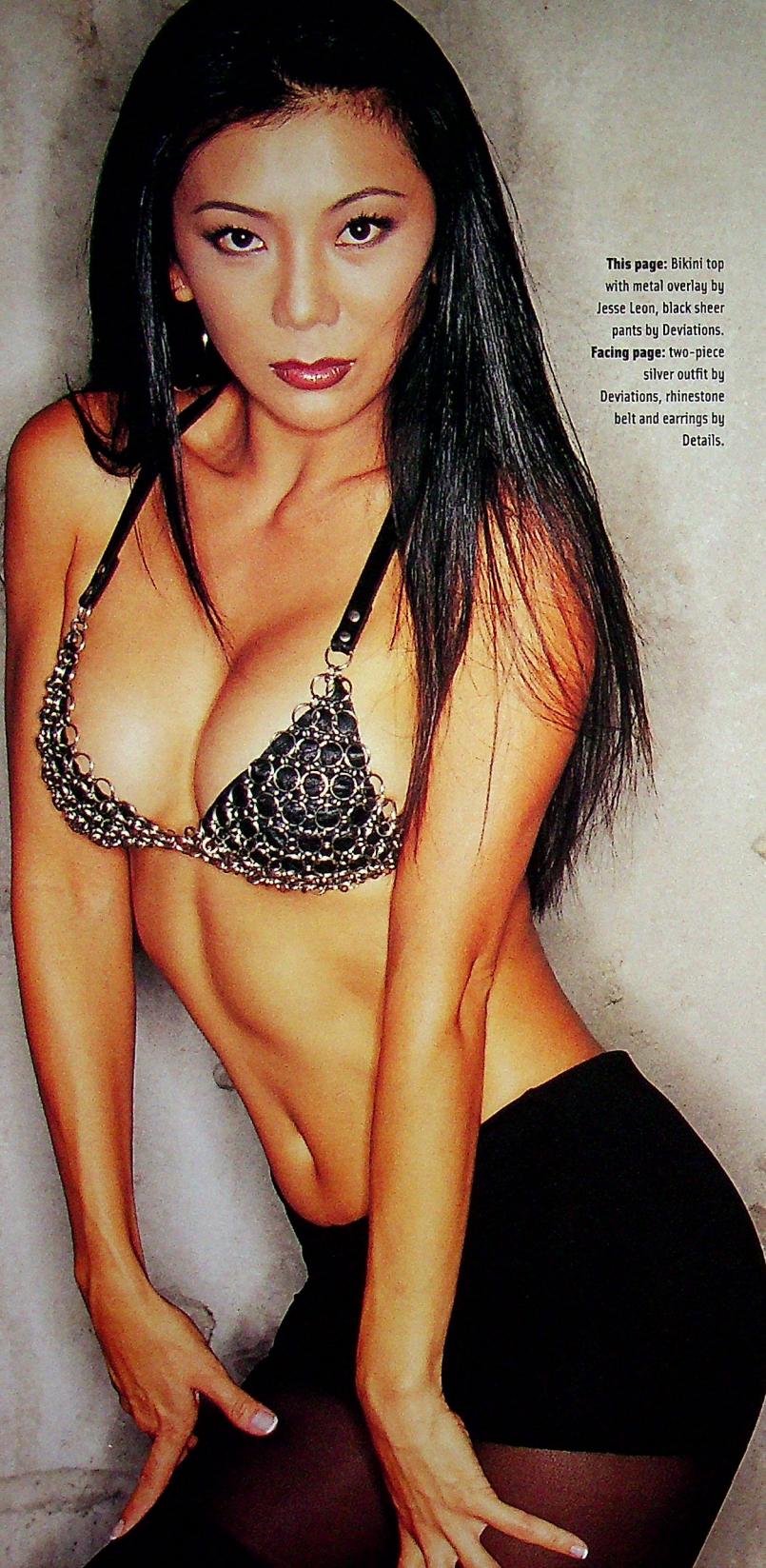
Photographer: Shane Sato • Stylist: Tosh • Make-up: Marquise Kim • Hair: Helen Choi

With a starring role as a kick-ass siren in search of revenge in the upcoming action-packed *US Seals II*, the "Battle Dome" veteran dishes on Hollywood auditions, parental approval, and the importance of not selling out.



Leather bikini with silver
eyelets by Deviations





This page: Bikini top with metal overlay by Jesse Leon, black sheer pants by Deviations.

Facing page: two-piece silver outfit by Deviations, rhinestone belt and earrings by Details.

Two things in El Ay can really be annoying, all the traffic and all the actors.

The reasons are obvious. Traffic in general just sucks. Feathering the clutch up Fairfax Ave—fleetingly excited that you get to shift into third before a sea of brake lights bust you back down to first gear again—just isn't fun. And actors can be moody, late, untalented, unprofessional, and almost always in desperate need of attention (a whole lot of attention). For the most part actors have earned their stereotypes. Lawyers and political candidates may get a raw deal (except George Junior), but actors seem to have been pegged just right. As you pull into the designated coffee shop having just fought through the mid-Wilshire traffic you notice the actress sitting at a front booth. You're about to meet Karen Kim, who starred as The Commander's squeeze in "Battledome," in the bite-in-David E. Kelley's-ass, industry spoof, *Allyn McBeal* and who now will be seen in this fall's most unlikely of sequels, the action flick *US Seals II*.

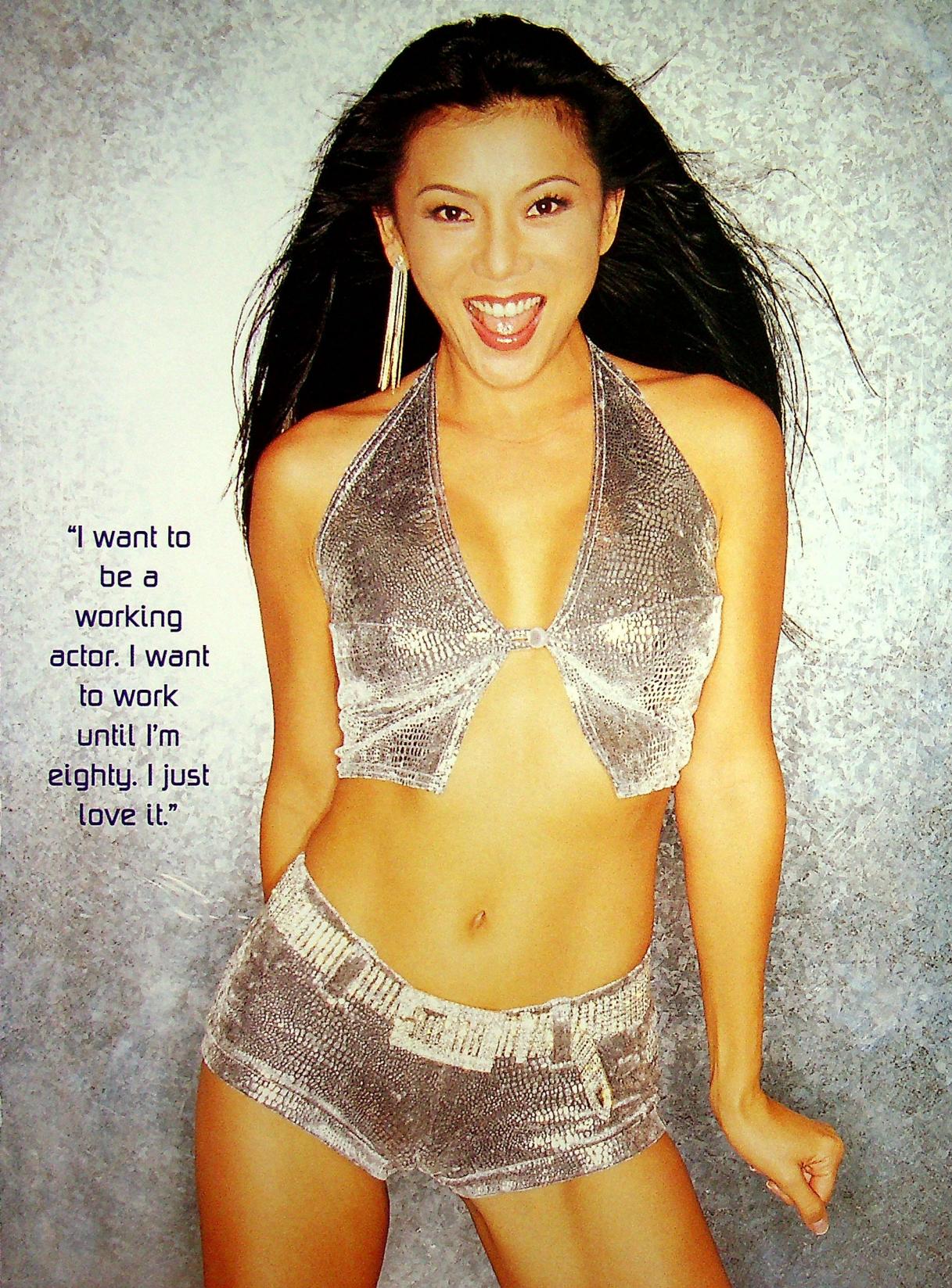
Geez, you get to deal with an actor and traffic all in one day.

But Karen is motoring happily through a salad and seems calm, collected, and maybe just a bit carefree. As the subject of your interview, she's the movie star, comedian, actress, and model who turns out to be approachable, witty, intelligent, prepared, patient, and most importantly, *on time*.

YOLK: I first heard about *Allyn McBeal* on "El News Daily." You guys took some shots at David E. Kelley.

KAREN KIM: Yes! It's funny. The whole thing is just funny. I played the Ling character.

>Continued on page 62



"I want to
be a
working
actor. I want
to work
until I'm
eighty. I just
love it."



STAR TREK: ENTERPRISE'S LINDA PARK

Charting A New Life & Journey On "Enterprise"

By ALEX LUU

Photographer: Randee St. Nicholas • Hair: Terri Apanasewicz • Make-up: Kathy Highland • Stylist: Danny Flynn • Courtesy of Paramount Pictures

Linda Park is having fun. Dressed in the gray open collar jumpsuit that's a cross between a Navy uniform and a gas station attendant's plain scrub, black hair slicked back and pulled into a tight ponytail, she studies her console and fiddles with a myriad of buttons and levers. Digital graphs and rainbow colors blip and hiss, rendering the sleek metal walls and floors of the futuristic set on soundstage 18 at Paramount Studios alive in a cacophony of electronic fury. This is the bridge. This is where most of the action happens on this fall's long awaited "Enterprise," the latest entry in the Star Trek universe. Headed by "Quantum Leap" star and sci-fi veteran Scott Bakula as Captain Jonathan Archer, Park plays Ensign Hoshi Sato and is the first Asian American female to be a regular main character on a Star Trek series. The rest of the crew includes Jolene Blalock as Sub Commander (and resident Vulcan crew member) T'Pol; Connor Trinneer as



Chief Engineer Charles "Trip" Tucker, III; Anthony Montgomery as Ensign Travis Mayweather; and Tommy "Tiny" Lister, Jr., as Klaang.

On the set, Park is the epitome of focus and concentration. Director Mike Vegar sets up the best camera angle and composition with the director of photography while simultaneously discussing blocking with the cast for an episode titled "Unexpected." In the scene being prepped, the crew comes across and gets fired upon by a Klingon battle cruiser. Park listens attentively to the new blocking directions, nods, and smiles at Bakula. After a couple of rehearsals, cameras roll and the scene plays smoothly, with Park yelling, "The translation program should be in place, Captain!" before the actors reel backward and sideways from the imaginary Klingon blast. It's a line that sums up Park's Hoshi Sato character, a translator and civilian who gets recruited onto the spaceship more for her mastery of alien lan-

guages than her bravado (though the show's writers eventually plan to develop her character's physical bravado and strength).

Park is no doubt the envy of most Asian American female actors in Hollywood. Having no prior TV experience other than a small guest spot on "Popular," Park has beat out hundreds of hopefuls (and more experienced and established names) for the Hoshi character and now finds herself instantly a part of the immortal Star Trek world. Even more impressive when you consider her arrival in Hollywood less than a year ago after graduating from Boston University's theater program. A couple of days before observing Park in action on the set, we sit down and share mint candy after a hearty lunch at the studio's commissary. Park is at once incredibly beautiful and smart. Peppered her conversation with a comforting yet saucy laughter and leaning her lithe dancer's body forward for extra emphasis, Park exudes sex appeal as naturally as she quotes Shakespeare and Tennessee Williams. She is that rare combination of beauty and intelligence, two traits that rarely go hand in hand in most actors, female or male. Add to that a gentle spirit that is immediately apparent by looking into her soft eyes and you have a truly gifted and humanistic soul who is well aware of her talent and good fortune. Park knows the godlike status of the Star Trek legacy and has no intentions of letting its fans down. Make no Bones (OG "Star Trek" pun intended) about it, Linda Park is here for the long run.

YOLK: What was your knowledge of the whole Star Trek stuff prior to getting this part?

LINDA PARK: I haven't been a fan of "Voyager" or "Deep Space Nine," but I was a big fan during "Star Trek: The Next Generation." I loved the whole cast. I loved Picard and I loved the idea of the Holodeck. But it's been some

years since that show so it wasn't like I was still obsessing over it. I've moved on since then! (laughs)

What was auditioning for the part like?

I just remember the first time going in and everyone was so

serious. Everyone in the waiting room had these stone faces and I went in and just connected with the casting director. What really intrigued me was when they said [Hoshi] is "spirited." I really don't believe in having defini-



tions of what is considered Asian but it's hard to be outside of that when you live in a world such as Hollywood where everything is a breakdown; where everyone can be put in a box right away three lines and under. The first two things that I tested for this year I was up against all the Caucasian actresses which was a great thing to see in Hollywood. But usually the

part I didn't know if I wanted to actually even do this 'cause I wanted to do theater. But I realized it was such an amazing opportunity. I'd be crazy to not do it!

What's your character Hoshi like?
What's great about Hoshi is that the more and more I develop her character the more I love playing her. She's extremely intelligent, that's why she's on the ship because

Shakespeare anthologies and you can do it at the Public and you can do it at the National in London. It's like that kind of a lure.

What are the dynamics between Hoshi and some of the other characters?

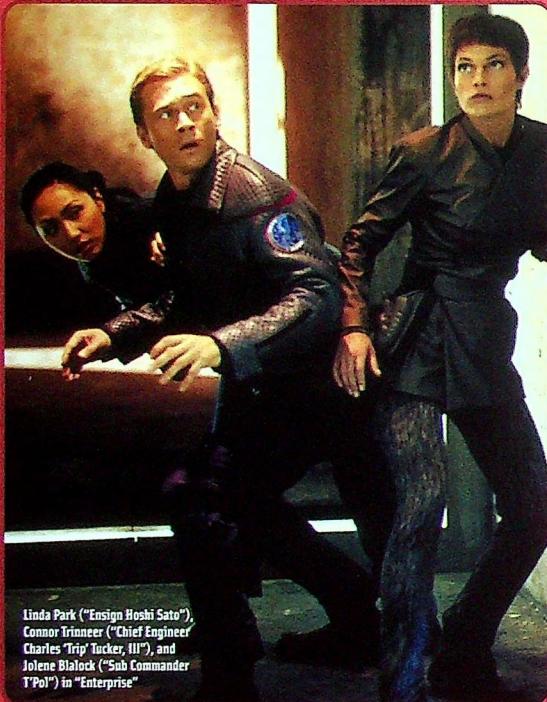
Jolene (Blalock) is so stoic and has this kind of bravado. She's on the polar opposite end of who I am. I am so human and she's so Vulcan.

What's also so great about my character is she challenges—it's not "do this," it's always "why are we doing this, why do we have to?" People get exasperated with her, but it's great because she has a mind of her own. I do a lot of screaming but she always feels mad at herself after she does that. Since you're just beginning to film, what are some things you look forward to in regards to your character?

There's a journey to be had with [her]. I'm playing her younger than me a little bit. I'm fairly young but she has more of a naivete. She's really proud and idealistic. Hoshi doesn't like being the damsel in distress. She wishes she can be stronger and that's something to build to. The reason I make her

adjectives are "reserved," "sexy," "cold." It's that kind of Lucy Liu-ish part, that idea of the dominatrix Asian fantasy/dragon lady that's existed before her in Hollywood. I was so sick of that archetype even though that does exist in Asian women as well as other types of women. It's a beautiful thing because it's a power of femininity but there's so many other colors of myself as an Asian woman that I would love to see portrayed on television. At a certain point after getting the

of her linguistic skills. She has a genius ability and an affinity to pick up languages ever since early childhood and it's her passion and her love. That's how [Bakula] tempts her to leave school. She says I'm not going to go and so he plays her this tape of this dialect she's never heard and she's drawn in and the idea to be the first to come across these alien languages sends chills up her spine. For me it would be like you can play any character that you want in all the



Linda Park ("Ensign Hoshi Sato"), Connor Trinneer ("Chief Engineer Charles 'Trip' Tucker, III"), and Jolene Blalock ("Sub Commander T'Pol") in "Enterprise"

Photo by Michael Probst, courtesy of Paramount Pictures

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>Continued on page 60

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"I never dreamt I would be acting," Lhakpa Tsaamchoe says. "I was just taking some computer classes after my college graduation and this casting agent approached me." Tsaamchoe, starring in the new Kino International release *Himalaya*, is reminiscing about her "accidental" trip into the Hollywood spotlight a few years ago, when she was plucked out of obscurity while dancing with friends at a disco to star opposite Brad Pitt in *Seven Years In Tibet*. As happenstance as it may sound, Tsaamchoe's journey to Hollywood is anything but accidental. Talk to her more

than a few minutes and a closer glimpse into her history reveals a higher force at hand, a spiritual guidance if you will, that has steered Tsaamchoe's life.

When Tsaamchoe speaks, there is an undeniable tone of world-weariness in her deep voice, yet her incredibly large eyes dance with glee and contentment. Her beauty is unforced, a natural effervescence that is at once gorgeous and classy. Her full lips seem to have a life of their own, turning up into a delightful smirk both mischievous and soothing. Tsaamchoe holds a Bachelor of Science

degree in Chemistry, Botany, and Zoology. Her impressive academic achievements are punctuated by a childhood rich with culture, history, and an enduring legacy of oppression. Her parents fled Tibet in the 60's when Chinese government forces cracked down on the Tibetan people, killing close to 100,000 Tibetans and burning Tibetan property and monasteries. They resettled in the Tibetan resettlement community of Bylakuppe in South India, where Tsaamchoe was born and raised. "It was a very difficult journey when my parents first came to South India," Tsaamchoe says.

"Even though India gave Tibetans land, it was all forest so they had to cut down the trees to build a house and grow corn in the fields. A few people got killed by wild elephants."

Barely beginning her acting career (*Himalaya* is only her second film), Tsaamchoe is somewhat of an anomaly—an intelligent woman with breathtaking good looks who chooses projects leisurely based on what the script speaks to her on a spiritual level. Not exactly what Hollywood usually gravitates toward in an industry numb

► *Continued on page 59*

LHAKPA TSAMCHOE

Tibetan Princess In Hollywood

By ALEX LUU

Photographer: Jaimee Itagaki • Make-up/Hair: Amy Harmon



Laura (left): Sogun satin long coat (Curve on Robertson), Maral lace top (Ronaldi on Robertson), Sogun skirt (Curve), Jimmy Choo stilettos. Candice: Sogun jacket (Curve on Robertson), Michele Montano drape front top (Play), Miguel Diego Gomez lace gothic skirt with beads (Play), Jimmy Choo shoes (Jimmy Choo Beverly Hills Boutique).



Transparency

Mesh and fishnet combine to create a sexy, textured look for Fall.

Photographer: Nick Horne • Art Direction: Mario Chavez • Stylist: Silvana David • Make-up: Mina Kang using NARS

Hair: Carlos Ortiz/Cloutier for Sirens Salon • Models: Candice (Elite), Laura (Nous), Lynn (LA Models) • Location: The Mitchell Loft



As Four shrimp
top (Diavolina II),
Barbara Bui pants
(Diavolina II), Maud
leather cuff (Jennifer
Kaufman, Beverly
Center), Esposito Acero
shoes (Diavolina II).

Soyun kimono sleeve blouse,
Adrienne Landau fur piece.



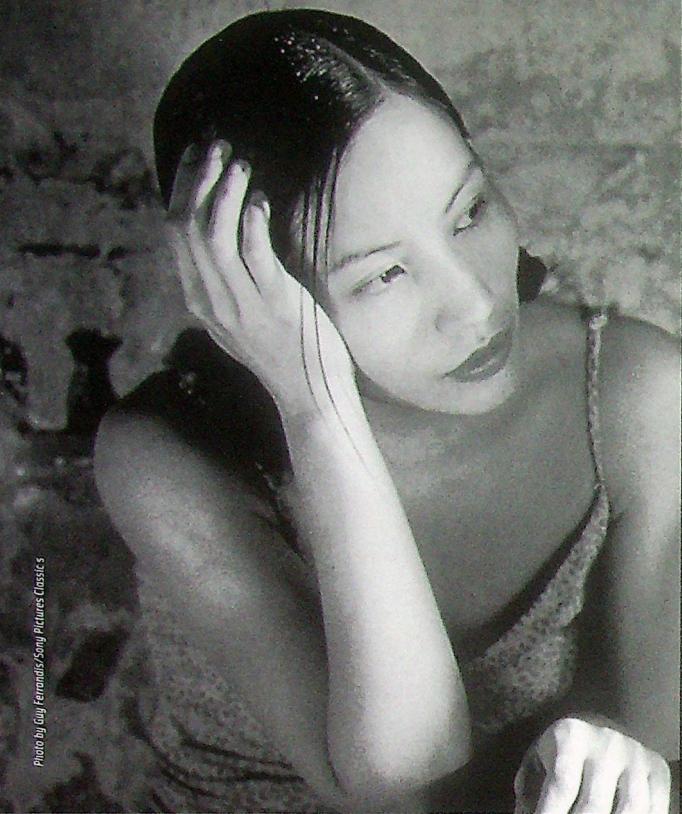




Loy and Ford dress with fur
cuff, Jimmy Choo shoes
(Jimmy Choo Beverly Hills)



Candice (left): Streets Ahead belt (Neiman Marcus), Michele Montano (Play) skirt with side hooks, Diego Dolcini boots with mesh (Diavolina on Beverly). Lynn: Maral lace top (Ronaldi on Robertson), Theory black pants, Diego Dolcini shoes (Diavolina on Beverly).



Final Fantasy: The Spirits Within

Columbia Pictures

There was much talk that this landmark sci-fi flick would be the first step toward putting human actors out of work. If more movies like *Final Fantasy* come down the Hollywood assembly line (and I do mean *assembly line*), human actors can let out a collective sigh. The plot is muddled, overwrought, and downright unoriginal. It's *Alien* meets *Invasion of the Body Snatchers* meets *Starship Troopers*, with a little bit of mysticism thrown in. Providing voices are Ming Na, Alec Baldwin, Steve Buscemi, Donald Sutherland and Ving



Rhames. The visual effects are truly revolutionary and makes one's jaw drop in amazement; but if you ain't got a good story with interesting characters, all you have is an empty canvas of cool effects and no soul.

★★★ —Bruce Fong Katsu

Vertical Ray Of The Sun

Sony Pictures Classics

Set in present-day Hanoi, Tran Anh Hung's new film is a languid yet haunting meditation on tradition, secrets, unrequited love, and sensuality. Lien, Suong and Khang (Tran Nu Yen-Khe, Nguyen Nhu Quynh, Le Khanh, respectively) are sisters who are at a crossroad on the anniversary of their mother's death. All three women find themselves embarking on a spiritual journey that brings forth dark secrets from their parents' past as well as secrets from their respective spouses/lovers. Tran's gift is his meticulous eye to detail in visuals. More is conveyed through sumptuous compositions than dialogue. Unfortunately, it is also this film's downfall. At times it is frustrating that we don't really hear what the characters feel or think. As with Tran's previous films *Cyclo* and *The Scent Of Green Papaya*, the characters seem to be in a dreamlike state, all but consumed by their environment. This may be Tran's ultimate message, but pretty pictures can only go so far.

★★ —Alex Luu

dom come. When Lee brings Carter back to his home turf of Hong Kong for vacation, both men find themselves knee deep in an elaborate counterfeiting ring masterminded by Ricky Tan (John Lone). What ensues is the usual slapstick action and motor mouth antics we've come to love from Chan and Tucker, respectively. Their interaction is more genuine this time around, making their characters' relationship more endearing and honest. Zhang Ziyi steals the show as Lone's bodyguard and henchwoman, offing opponents (and repeatedly kicking Tucker in the face) with lightning speed. However, the

Rush Hour 2

New Line

Reprising their roles of Inspector Lee and LAPD detective James Carter, Jackie Chan and Chris Tucker are at it again—swiping ethnic slurs, punching and kicking, and blowing places to kingdom come.

RATINGS ♫ Half-cooked rice • ♫ Crappy instant "rice" • ♫ Warm rice • ♫ Fresh steamed rice • ♫ Super-deluxe fried rice

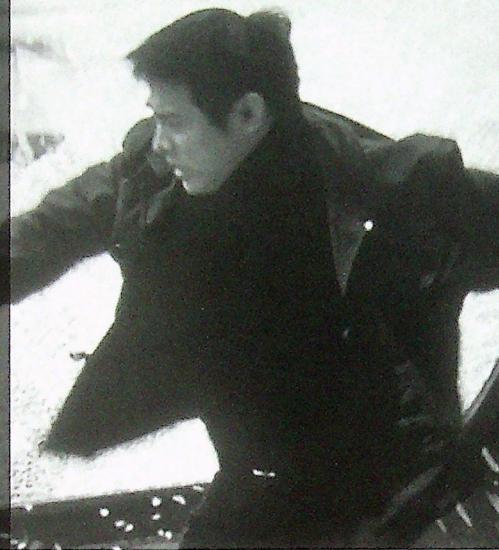
Kiss Of The Dragon

20th Century Fox

For those of you who haven't seen *Kiss of the Dragon* by now, you're really missing out on a pure kick-ass (literally) extravaganza built around a deceptively simple plot—think *The Fugitive* infused with Jet Li's spectacular martial artistry, this time *sans wires*. Li plays Liu Juan, a Shanghai agent on a highly sensitive diplomatic mission in Paris with need-to-know-basis details. Liu eventually realizes he's actually trapped in the middle of a Chinese diplomat's assassination scheme, masterminded by a diabolically corrupt French cop, Jean-Pierre Richard (a superb Tchéky Karyo). Luc Besson (of *La Femme Nikita* & *The Professional* fame) serves as co-writer and co-producer, and *Kiss* has Besson's style written all over its visuals, the highlight being the sights of Paris blending seamlessly with the amazing action set pieces. Bridget Fonda's forgettable appearance isn't nearly enough to spoil Li's commanding screen presence. His exciting path of vengeful destruction back to the lion's den never loses momentum. Don't blink, either: to watch Li go breakneck (pun!) speed ballistic on a small army of French cops is reason enough for any red-blooded American to see *KOTD*, easily his best English-language film to date.

★★★★—DJ Filibuster

Jet Li kicking French ass



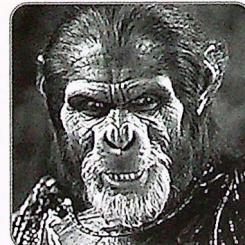
set pieces in this sequel are painfully unoriginal. One can't help but get the feeling that Chan is going through the motions. There are no mano a mano fights usually found in Chan's better (and more inspired) Hong Kong flicks (*Drunken Master 2* comes to mind). What we have is a smorgasbord of standard fights involving a bunch of goons who are no

match for Chan. Yes, it's funny to watch but it's quickly forgettable. With the exception of one amazing stunt (you'll have to see it to believe it), even the stunts are by the numbers. The major flaw of *RH2* is that for a sequel that builds itself as having Tucker be the fish-out-of-water in Hong Kong, the film detours back to LA and then to Las Vegas for the grand finale. That's too bad because most of the action and laughs do derive from Tucker's over-the-top take on his new environment (the karaoke bar scene is priceless). Like its plot of counterfeiting cash, there is something fake and hollow in this inferior sequel. ♦♦♦—AL

Planet Of The Apes

Twentieth Century Fox

No matter how much director Tim Burton insists his is a "reimagining," this Mark Wahlberg actioner is a remake through and through. Yes, the ape makeup (courtesy of Rick Baker) and the special effects are top-notch; still the basic storyline stays close to the 1968 Charlton Heston classic. Wahlberg plays Air Force Captain Davidson who gets stranded on the ape planet and leads the lowly humans to a revolt. Tim Roth, Michael Clarke Duncan, and Helena Bonham Carter chew up (literally) the scenery and that leaves Wahlberg little to do except be macho and brave. Estella Warren is beau-



tiful to look at, but her performance is all pout and no substance. Burton tries hard to make this *Apes* version a grand epic and it does succeed visually. Now if only more care was put into the story and dialogue this update would truly transcend the original. As it is, it is no more than an expensive set piece with little humanity. ♦♦♦—Bruce Fong Katsu

Crouching Tiger, Hidden Dragon

Columbia TriStar

The coolest thing about having this Ang Lee multiple Oscar winner is that you can jump to your favorite action scene and really study the masterful way in which Lee combines martial arts sequences with complex characters. Of course, the story isn't too bad either, focusing on two heroes played by



Chow Yun-Fat and Michelle Yeoh. The disc offers a treasure chest of extras that include commentary by both Lee and co-writer James Schamus, a Bravo Making-Of Special and a separate Featurette devoted to Yeoh. Oh yeah, you can also freeze frame the magnificent Zhang Ziyi and get your dose of this dynamo in between running back to the theater to catch yet another showing of *Rush Hour 2*. Movie: Disc: —Alex Luu

Superman

Warner Bros.

Before CGI and *Matrix*-style wire work, *Superman* wowed audiences and critics alike with its then astounding visual effects (Krypton's

**Unbreakable**

Touchstone Home Video

Bruce Willis plays a man who never gets sick or breaks a bone, literally, opposite Samuel L. Jackson's character who breaks bones at the drop of a hat. As with his previous *The Sixth Sense* DVD, M. Night Shyamalan fails to record a commentary track. Also missing are Cast and Crew bios and the remarkable theatrical trailer. There are Deleted Scenes introduced by Shyamalan himself and a clip of one of his early films. There's also an above average Behind The Scenes featurette, a mini-documentary titled "Comic Books and Superheroes" and a Multi-Angle Feature of the Train Station Sequence. Movie: Disc: —AL

—Mark Preciado



destruction, Clark Kent's physical transformation into the Man of Steel) and proved that indeed a man could fly. The DVD offers extended deleted scenes, three behind-the-scenes documentaries that chart the production from page to screen, and an entertaining reel of screen tests with actors such as Anne Archer vying for the role of Lois Lane. Richard Donner's commentary and extended scenes restored back into the film add up to a must have disc. Movie: Disc: —

dies with lightning speed kicks and punches. Even with his trademark black mask on, you can see the intensity in Lee's eyes; his poorly written Kato character leaps off the screen with power and grace. The highlight of this DVD is the episode in which Lee goes one-on-one with veteran actor Mako. Supplements include a Still Gallery and a mediocre documentary on the Green Hornet car.

Movie: Disc: —AL

Requiem For A Dream

Director's Cut

Artisan

Never has a movie submerged you as deeply into the mind of an addict as viscerally as *Requiem For*



A Dream does. Ellen Burstyn plays a widowed housewife whose desire to look slender provokes her addiction to weight loss pills. Her son (Jared Leto) and his friends (Jennifer Connelly and Marlon Wayans) deal drugs but soon forget Scarface's first rule of "Don't get high on your own supply. The DVD includes two informative commentary tracks by director/co-writer Darren Aronofsky and cine-

**AL
The Green Hornet**

Brentwood Home Video

Running at about 90 minutes, this is actually a string of re-edited half-hour episodes of "The Green Hornet." Lee pulverizes bad-



matographer Matthew Libatique, deleted scenes, a Behind The Scenes documentary, The Sundance Channel's "Anatomy Of A Scene," trailers, and an interview between Burstyn and co-writer Herbert Selby, Jr. This is one DVD that withstands repeated viewings anytime you want to get your fix.

Movie: —MP

Disc: —MP

Lost Souls

New Line Home Video

Winona Ryder plays a former victim of a childhood possession searching for the true-crime writer (Ben Chaplin), who may or may not about to become the Antichrist. *Lost*



Souls does find some sort of originality with its stunning visuals and fine acting.

Cinematographer Janusz Kamiński (*Saving Private Ryan*, *A.I.*) makes his directorial debut and, joined with his cinematographer, Mauro Fiore, adds his personal touch of influences and experiences to his running commentary; fitting, since the "look" of the film is definitely one of

its strong points. Ten deleted scenes (with optional commentary), the theatrical trailer, and cast and crew bios are also included.

Movie: Disc: —MP

Stanley Kubrick Collection

Warner Home Video

This eight-movie pack contains *Barry Lyndon*, *A Clockwork Orange*, *Full Metal Jacket*, *The Shining*, *2001: A Space Odyssey*, *Lolita*, and *Eyes Wide Shut*, all remastered in new digital transfers in Dolby Digital 5.1. This is a treat for Kubrick devotees as well as those new to the late master's oeuvre. It's a fitting tribute to Kubrick's masterful



use of ambient sound (the deafening snowstorm in *The Shining*, *Full Metal Jacket's* documentary-like war sound effects) in his films. The eighth DVD is the entertaining and insightful *Stanley Kubrick: A Life In Pictures* documentary that gives full breadth and glimpse into this genius's working process.

Movie: —AL

Disc: —AL

Akira

Special Edition

Pioneer Entertainment

This two-disc

Special Edition DVD of the Katsuhiro Otomo masterpiece



is what anime fans have been waiting for all these years. Originally released in 1988, *Akira* tells the epic story of boyhood pals Tetsuo and Kaneda's mind-blowing adventures in

Neo-Tokyo. What makes this film amazing is not only its eye-popping visuals and effects, but also its universal themes of friendship, sacrifice, and corruption. The double disc offers a new digitally restored anamorphic image, Dolby Digital 5.1 sound, new English dub as well as the original Japanese dialogue with English subtitles. The second disc has three revealing documentaries on the making of the film, an interview with Otomo, production materials, trailers, storyboards, teasers, TV spots, and the *Akira* glossary of terms. The "capsule option" feature, a sort of "Pop-Up Video" type of balloon with complete translation of things such as street signs is cute, but rather annoying. Movie: Disc: —AL

Images: Lost Souls ©New Line Home Video, Stanley Kubrick ©Warner Bros.

Images: Akira ©Pioneer Entertainment/USA, Gatchaman ©Oda Studio Production Co., Ltd., Amon Saga ©Manga

Gatchaman

1994 Version

Urban Vision

This isn't a collection of the popular 70's classic series, but a fresh and impressive three-part miniseries update from 1994 that has grown up along with its original fans: a more sophisticated plot, much better animation, more violence, and yes, even a little nudity. In this series, the Galactor are up to their usual world domination tendencies only to be foiled by the Science Ninja Team. Too bad the animators resort to inserting cheap-looking computer graphics in some parts. Save for the original Japanese soundtrack as an option, no other standout bonuses are included.

Movie: Disc: —DJ Filibuster

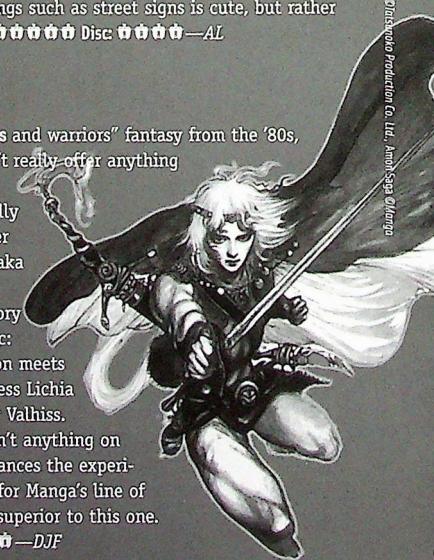


Amon Saga

Manga Video

Another "wizards and warriors" fantasy from the '80s, *Amon Saga* doesn't really offer anything extraordinary, other than typically beautiful character designs by Yoshitaka Amano (*Vampire Hunter D*). The story is pretty formulaic: loner warrior Amon meets and rescues Princess Lichia from evil Emperor Vathiss. The end. There isn't anything on the disc that enhances the experience—just plugs for Manga's line of videos, many far superior to this one.

Movie: Disc: —DJF





N*E*R*D

In Search Of...

Virgin

The irreverent A-list hip-hop production duo The Neptunes have for once recorded something on their own (with their friend Shay). Not surprisingly, the

production is tight: hip-hop infused with almost subtle rock influences (among others). At the same token, the rhymes aren't the greatest—but that's a minor issue. This is still an album worth... searching for.

—Billy Choi

Thunderball

Scorpio Rising

Eighteenth Street Lounge

Thunderball's second outing, *Scorpio Rising*, emanates a sleek sound with a fusion of



dub, lounge, drum & bass, and break-beat. The sum of its parts

plays like a revised late 60's high-octane action film soundtrack.

—Mickey Mao

Arling & Cameron

We Are A&C

Emperor Norton

The Dutch duo returns with more quirky electronica. *We Are A&C* is a weird album—



even downright silly at times—yet it's still packed with catchy songs. With an old-school synthpop feel, a few rock influences, and plenty of charm, it's a fun album to listen to.

Fantastic Plastic Machine

LIVE REVIEW Los Angeles, June 6, 2001

Tomoyuki Tanaka (aka FPM) looked every bit like the "Superstar DJ" that he is, decked out in a bucket hat, shades, and a loud aloha shirt. Tanaka spun a tight two-hour set of eclectic lounge-flavored grooves to the delight of a remarkably diverse crowd at the historic Fais Do-Do Ballroom, part of his DJ tour promoting his recent album, the aptly-titled *Beautiful* (Emperor Norton). A personal highlight: Tanaka playing his own take on "There Must Be An Angel," which, in this critic's opinion, wipes the (dance) floor with the original Eurythmics version and sounds perfect at a club. —MM



Bombay 2: Electric Vindaloo

(Various Artists)

Motel

This is a disc of 80's Bollywood music by Kalyanji,



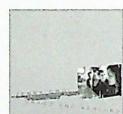
Anandji given an aural facelift by the likes of Kid Koala, Mix Master Mike, DJ Me DJ You, and others. Lots of big beats, scratches, and wacky film samples are blended into the originals, resulting in a collection that's both bizarre and outrageous, much like its predecessor, *Bombay The Hard Way* (by Dan The Automator).

Jenny Choi & The Third Shift

Grand And Ashland

Ona

There is a glaring dichotomy on *Grand*: about half the songs are polished piano-driven songs that are bursting with soul—nothing short of gorgeous. But when the band



goes pop-punk on the rest, the luster sadly dissolves into

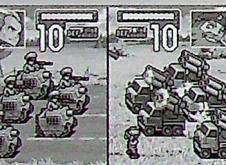
mediocrity. Hopefully, singer/songwriter Choi will realize where the band excels and give us more of the good stuff next time.

Gran Turismo 3: A-Spec

Sony for PS2

There should be a law stating that if you have a PS2, then you must have *Gran Turismo 3: A-Spec* in your collection. This game has the total package: incredible graphics, sound, music, and gameplay. The graphics are so lifelike that you sometimes forget that you're playing a video game. With more than 150 meticulously-rendered vehicles (including a few hidden F1 vehicles) available to drive, a generous variety of tracks, and songs by Snoop Dogg, Jimi Hendrix, Lenny Kravitz, Apollo 440 and others to drive to, there will always something new each time you play. Although the AI isn't exactly groundbreaking compared to *GT2*, this is still the *ultimate* racing game. 

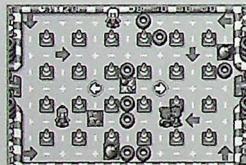
—Renan Balanga



Advance Wars

Nintendo for Game Boy Advance

If *Chess* and *Pokémon* got married and had kids, it would be *Advance Wars*. This is a popular Game Boy game in Japan that has finally made its way to the States. *AW* is a cute strategy game where you control an army to accomplish different mission objectives. With the use of the GBA Game Link cable, you can play against three of your friends with one game cartridge! *AW* will be what *Tetris* was to the old Game Boy: an intense, make-you-think, lose track of all time, kind of game.  —RB



Bomberman Tournament

Activision for Game Boy Advance

I remember dropping bombs and blowing up my brothers on the SNES and N64 versions of *Bomberman*. Now I can drop bombs anywhere with the GBA. I can drop bombs in the car, or I can drop bombs while I'm dropping bombs in the can. Activision also takes a cue from Nintendo and has made it possible to play against opponents with the GBA cable link with only one game cartridge. Sweet, 'cause I have two GBAs and not enough money to buy two games.  —RB

Bloody Roar 3

Activision for PS2

No matter how much time and practice you invest in this game, you are only as good as the last person you beat. Losing to a guy who goes spastic on the controller sucks.



Normally, button mashers will find difficulty in defeating skill and finesse players, but those mashers have just as good a chance to defeat anybody in this game. The ability to power-up and transform into an animal form was the great equalizer that made me look like mush.  —Tomba Jacinto

Dark Cloud

Sony for PS2

Set aside plenty of time to play this game, because this is one involved game. *Dark Cloud* is a cross between the film, *The Neverending Story*, and a PS2



Role Playing Game. It's set in a fantasy-like world, and there's even a giant flying dog. Toan, the game's hero, goes on a journey to find pieces of destroyed villages and rebuild them. Like in other RPG's, you can change characters to use their different strengths to reach your goals. So, go forth on your adventure, rebuild destroyed villages and be god.  —TJ



Mario Kart: Super Circuit

Nintendo for Game Boy Advance

Nintendo has taken different aspects of previous versions of *Mario Kart* from the SNES and N64 and has made *Mario Kart: Super Circuit*. Like in past versions, you'll race as either Mario or one of his many friends on different circuits. The best way to play this game is against friends: just like other GBA games, you can race against three of your friends with a single *MK:SC* game cartridge. You can also compete in Battle Mode when more cartridges are used.  —RB



Super Dodge Ball

Atari for Game Boy Advance

A classic 8-bit Nintendo game has a new home on the Game Boy Advance. In this updated version, you'll represent your country and challenge other countries for Dodge Ball Supremacy. The action gets intense once you start using the super throws like the "plague shot" and "surprise." Like most sports games, Super Dodge Ball's action gets turned up a notch when you connect to another GBA (again, with the optional cable link) for heads-up competition against friends.  —RB

Asian Model Talk

AsianModelTalk.com

It may sound like an oxymoron at first, but models do talk. Especially Asian models. And what they have to say is interesting to say the least. AsianModelTalk.com is an hour-long online radio program that will make your mom blush. Sharon and Cathy, the show's hosts, throw political correctness out the window and riff on every-



thing under the sun. This includes personal relationships and hot sex. You can also interact with them on their live chatroom and watch them on the webcam. The best part about this site is it's free. These lively gals and their spicy banter can be heard from 6-7pm PST.

★★★ —Renan Balanga

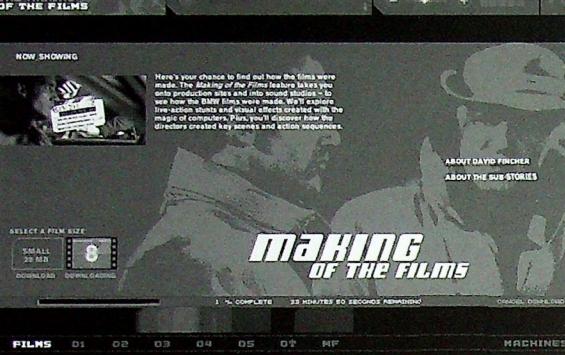
The Killer Bean 2

TheKillerBean.com

Professional animator Jeff Lew spent three years perfecting *The Killer Bean 2*, a seven-minute parody anima-



tion about an angry coffee bean who goes on a shooting spree, after being awakened in the middle of the night from a loud warehouse party. No kidding, this is one mean bean. Based on John Woo's film *The Killer*, Lew sends the



The Hire

BMWfilms.com

Possibly one of the most unusual promotional, er, vehicles ever to plug a car is *The Hire*, a series of five Internet-exclusive short films sponsored by BMW. Starring British actor Clive Owen as "The Driver," the series features films by big names such as Ang Lee, Guy Ritchie, and Wong Kar-Wai, and executive-produced by David Fincher. The films (shot in *widescreen*, and including trailers, optional commentary audio tracks, and "making of" documentaries—*deluxe!*) are all so well-made that it's a shame that you can only see them online, save for a few scattered cable TV screenings. The available BMW Film Player (*pictured*) is well-designed and allows you to optionally download the actual films—if you have the time, bandwidth, and disk space for downloads of up to 84MB per film. Those clever promotions suits at BMW probably figured they'd get tons of free write-ups about the films, and...hey, wait a minute... ★★★★★ —DJ Filibuster



Wong Kar-Wai's *The Fellow*

lethal legume on an adventure that shouldn't be missed.

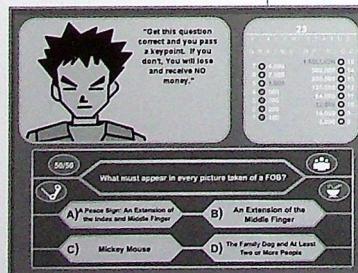
★★★★ —Danielle Nagami

Who Wants To Be A Fobionaire?

geocities.com/fobionaire

Test your "fobiness" and see if you can win this game of Asian wit. Formatted like the popular game, "Who Wants to be a Millionaire?," Fobionaire is surprisingly entertaining and challenges

your "cultural knowledge." With questions like, "When are mooncakes eaten?," most



of you will be able to earn up to a million grains of rice to qualify as the next Fobionaire.

★★★★ —DN

InfatuAsian

InfatuAsian.com

Mike H. Chao,

InfatuAsian's founder and web engineer, came up with the idea for his site while working in Silicon Valley, and built it in less than a month during his spare time. Would you

want to know what people think of you on a scale of one to ten? I wouldn't, but if you would, check out InfatuAsian. You can post your picture and see what people think of that dyed hair of yours. Rate others too—you'll probably spend countless hours rating other Asians from around the country. The site tells you what the average rating is for each profile that you eval-



InfatuAsian founder Mike H. Chao

ate. It sounds like a mere ego-booster that would cater only to insecure teenagers, but it's amazing what happens when you visit the site. You might find yourself getting caught up in seeing what types of individuals dare to post their pics. Some of them are so unbelievable, it's worth checking it out just to get a giggle. But we'll let you be the judge. ★★★★★ —DN

Great Martial Arts Movies

From Bruce Lee to Jackie Chan and More

Richard Meyers

Citadel Press

Most books about the martial arts genre rely heavily on trivia and the usual write ups of recent HK cinema. Ric(hard) Meyers' update on his own 1985 *Martial Arts Movie* book is a wholly different beast, delving into the history of the genre from China, Japan, and America.



The Living Dead: Inside the Palermo Crypt

Photos by Marco Lanza

Text by Laura Facchi

Westzone

Definitely not for the faint of heart, this book is a striking pictorial of the corpses in the Crypt of the Capuchins in Palermo, Sicily. Instead of being in coffins and tombs, these corpses actually hang

from the walls in perfect mummified condition. Page after page yields

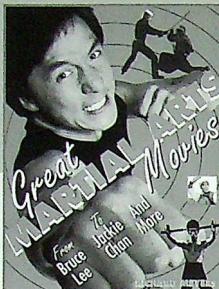
stark yet haunting images of men, women, and children dating back 400 years. The mind-bending text by Facchi complements the voyeuristic photographs by Lanza, which all but consume the reader in a painterly canvas of strangely poetic statements about death, history, and the morbidity in all of us.—Alex Luu

The Lost Daughter of Happiness

Geling Yan, English translation by

Cathy Silber
Hyperion East

Do we really need another book about the worshipping of exotic Asian women by



Meyers writes with grace, humor, and authority. The sections alone, like the rest of the book, on the Shaw Brothers classics from director Chang Cheh and fellow peer Liu Cha Lang

are comprehensive in their scope and focus.

Another cool section is "The Ultimate Martial Arts Movie Collection," a listing of must-see flicks to be a true martial arts movie enthusiast. Most flashy books about martial arts flicks don't stand a chance against this amazing tome.—Alex Luu

lustful whites? The answer is a resounding "yes," according to author Geling

Yan. In her earnest attempt to show the injustices suffered by Chinese settlers in San Francisco during the Gold Rush era, Yan forgets one crucial element of any powerful story: believable characters. Using the historical character Fusang, the novel unsuccessfully charts the journey of a Chinese prostitute and her search for freedom. For all the painful images of torture and humiliation, *The Lost Daughter of Happiness* can't escape the white-man-saves-poor-Oriental-girl mentality.



A sample line when the white character Chris ponders springing Fusang from her desolate life: "...this fourteen-year old white devil was

wishing he could set fire to the place so he could charge through the burning evil to rescue the beautiful slave girl on her dying breath." Is this to be taken seriously? I

haven't read something that reeked of so much cultural imperialism and Orientalism since that piece of shit *The Good Earth*. Give me a break. If I want to soil myself with something this insulting, I'll just put some tape on my eyelids and walk around reciting bad lines from Charlie Chan movies.—Bruce Fong Katsu



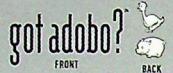
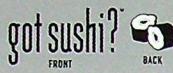
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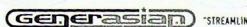
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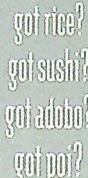
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Lhakpa Tsamchoe

Continued from page 41

with copycat formulas of stupid TV shows and movies populated by blonde-haired, blue-eyed hunks and starlets.

Ironically, it is precisely Tsamchoe's individualism and unique life perspective that brought her to the big screen in the first place. "There was a Tibetan function in Bangalore City where I was studying at the time," Tsamchoe recalls. "That evening there was a dance party at this disco. The casting agent for *Seven Years In Tibet* came up to me and asked me to come in for an interview. It ended up lasting for 3 hours; they asked about my background and shot a video and took photographs. Two weeks later I was asked to go to London for a screen test. It was my first time flying out of India!"

Her breakthrough performance in *Tibet* met with critical acclaim and Tsamchoe found herself navigating the unpredictable waters of Hollywood. Refusing to get caught up in the lifestyle of self-indulgence and self-worship in Los Angeles, Tsamchoe makes her home in Breckenridge, Colorado. "I don't think I'll be happy when I'm in LA," Tsamchoe offers. "Here in Colorado, I see all the mountains and there's not too much happening here. I do meditation and attend my Buddhist philosophy classes. I go walking and hiking around the hills." In addition to living life day by day, Tsamchoe is a proponent for human rights of Tibetans. "When I was in high school and college my feelings for Tibetan people surfaced more and more," Tsamchoe says. "I became more aware when I first saw documentaries of the Chinese beating Tibetans and seeing Tibetan monks who

have been imprisoned 20-30 years. I also remember sitting with my father and hearing him tell stories of how Tibet used to be before the Chinese caused all the destruction. I see all of that and my heart breaks." Tsamchoe's immediate family has long been politically active in the cause for Tibet. "My father is a State Senator in India for Tibetan people. He was elected by the Tibetan people. My mother is Vice President of Tibetan Women's Association; when I was a student in college I was the Secretary of Tibetan Youth Congress."

Tsamchoe's involvement with *Himalaya* also stems from her sense of activism and need to portray the Tibetan culture to a mainstream audience. Set in the Dolpo region of Nepal, the Eric Valli-directed film centers around a power and spiritual struggle amongst an ancient tribe over a yak caravan across the treacherous peaks of the Himalayas. "The shoot was more difficult than the *Tibet* one," Tsamchoe reflects. "There were no roads, no electricity and no car; there were none of the comforts at home. We were there seven months. After the first part of shooting some of the crew members went home for Christmas and a lot of them didn't come back. Everyone cried, even the men. But it was an incredible rich and rewarding experience. I really felt like I saw the real Tibet while shooting *Himalaya*."

And what about her performance amidst the harsh physical conditions? "My character in *Himalaya* was much harder for me," Tsamchoe says. "This one has more conflict and sadness whereas the woman I played in *Tibet* was closer to me—jolly, light and fun." Tsamchoe also credits

Himalaya for giving more ammunition to her arsenal of adventure and resilience.

"After going through the shoot, you can do anything in life if you work hard enough and put your whole heart into it. It was a spiritual journey."

With all the rich life experiences outside of Hollywood, Tsamchoe is in no hurry to compromise her integrity and philosophy for just any part in the next movie. "My maturity and respect for community and elders has a lot to do with my parents," Tsamchoe says. "My basic foundation as a person comes from them and my other Tibetan friends. I've met some truly good people up to now. In my previous life I must have done something very good." 

Rush Hour 2

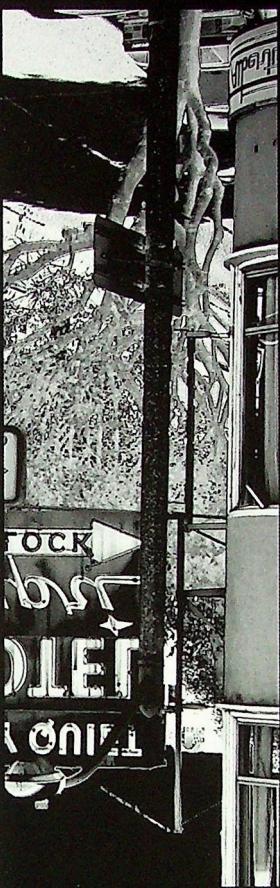
Continued from page 31

many of the priceless jokes, particularly the Tucker line "Don't ever touch a Black man's radio!" But when the box office receipts came in (to the final tune of a whopping \$250 million), Chan had a change of heart. Tucker, on the other hand, always knew instinctively that the formula would work. On the sequel however, Tucker not only kicked up his routine a couple of notches, he even went so far as to buff up his body and strength. Unlike the first movie, Tucker would be doing lots of fighting alongside Chan and he wasn't about to be upstaged by the Hong Kong action icon.

With the usual end of summer gap left by such behemoths as *Pearl Harbor* and *Jurassic Park III*, *Rush Hour 2* promises to capitalize on a formula that had already been a gold mine the first time around. Now let's see what they think of next in *Rush Hour 3* (you really thought they'd stop with this one?) 



(revolution=evolution)



the mystery parade

(Graphic design & heli-photography by Brian Williams)



(a)



(b)

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Linda Park

>Continued from page 39

a space babe and be out there with the guys kicking and shooting guns!" Any worries of being typecast or just overshadowed by this big Star Trek franchise?

Going into it is scary because I'm always protective of my acting and I think Star Trek is such another world. I thought, is my craft going to be lost underneath the pressure of, you know, being an action figure and just being stereotyped as the *ST* girl, but I had a really long talk with a lot of people whose opinions I care about. I talked with my agent about what they wanted to do with the show, and I'm glad that I said "yes," 'cause so far it hasn't stifled any of my creativity. It hasn't made me feel like I've compromised myself in any way. That's the most important thing to me. What's great is that there's this huge fan base to go straight into. I can't deny the kind of tradition that it belongs to. I'm proud of the tradition, and it's something to embrace but also something not to just rely on and to rest on, but to use as a foundation and build above and beyond that so people who don't watch *ST* will want to watch it because they hear it's a good show, and we'll acquire new fans and hopefully go back to the Shatner and Picard days.

What's it like working with Scott Bakula?

He's so great to work with. It's so nice to have someone who, when you throw the ball at them, they don't let it fall. They catch it and throw it back real fast. You feel like there's that dramatic tension going on.

Having gotten this part so quickly after just coming to Hollywood, what has your life been like in the last couple of months?

The biggest thing is being young. I just graduated from college. I feel the adult responsibilities of the show and at the same time I feel like a kid. It's hard to come to terms with that sometimes when I feel there's too much pressure and I just feel like I need a good cry. I can't believe people want to interview me and talk to me and take my picture. It's such a weird thing to see your name printed and it's very bizarre. It seems surreal when *TV Guide* is taking pictures. Right now it's great 'cause I go out and do my own stuff on my own. I don't have an assistant or anything because it gives me a feeling of normalcy. I love those days that I have off. At some point it will really hit me. My body is digesting what is happening. Right now my friends are so important to me. Those people whom I trust and love to know that they're there. I can see how it can become very lonely very quickly in this world. Right now I treasure my friends. I have a lot of friends in New York. They love me unconditionally. It's hard in LA to find, especially your first year out, those types of friends that you feel are kindred spirits. You have a soul connection and they care for you without caring about caring for you. It's there and it's not said and it's hard because I don't see them as much as I would like to. I always get that tinge of fear of, I hope things don't change. I don't want to lose them. I still go to acting class. It's helped me a lot. The biggest changes are coming to terms with what I've gotten, what it is that I'm part of. I'm reminded of it every day!

What are your thoughts about being in such a fortuitous situation with this show?

It drops into my subconscious

and all of sudden it hits me every once in a while. I have to sit down and make the anxiety stop. The most important thing to me is my soul and my spirit. Stay who I am and remember the core of why I do this is because of my craft and not to ever forget that I'm blessed to be paid to do what I love to do and not take it for granted. The day I take it for granted, I should leave because it's equivalent to selling my soul. No price is worth doing that and I've seen people who go through that. Money can't buy happiness and I have good friends who always remind me of that.

Once "Enterprise" airs, what would you like to hear from hardcore Star Trek fans and others that would make you feel like you've done good?

This is not verbatim, but Tennessee Williams said this great thing about having that magical connection with the audience even if it's for a brief fleeting moment. I feel most alive when I have those moments where I know the audience is connecting with me, and if I awaken within myself and within someone else some secret longing or sadness or beauty or joy. I want [Hoshi] to be accessible; I want people to recognize things in her, and in me as an actor, to feel that even if it's one moment or every two episodes where they'll say I feel like I really saw your spirit and soul. It doesn't have to be in a deep sense, just a real moment. That would make me incredibly happy and of course I love for fans to love her. She is a very likable character and I'm still building her and I'm still learning about her and I would love to hear feedback on what people think, because once the character enters the world it's as much the fans' as it is mine. ♦

Eden's Crush

Continued from page 22

as sisters. We lived and breathed each other 24/7. We're real big goofballs. We love to eat; we love to laugh. We love to make fun of each other. We're lighthearted and light-spirited.

MAILE: The moment we felt like a team was when we put all of our egos aside and came together with about 12 hours' notice for a performance for the Television Critics Association. We put together this show and we kicked butt. We just came together. That was the pinpoint of the circle of trust we have with each other. Of course we have our off days, we have ups and downs. We call each other 'beasts' when we have bad days!

Now that you're a band, do you have a base where you all hang out together?

NICOLE: We're always together. We were living in Calabasas together. After the show we went back to our parents' places. Now that we're on the road we're living out of suitcases and staying in hotels. When we have a couple of days off, we go back to our respective hometowns.

Has the dynamics of Eden's Crush changed, now that you're all on the road touring, as opposed to just staying in the house together while filming the show?

NICOLE: As far as performing and the band go, the more time we spend and perform together the more time we get to know each other's energy and know each other on stage. When we're on stage we're becoming more comfortable with each other. We're becoming a group and not separate individuals.

MAILE: For the most part we are always honest with each other and if there's something that bothers us we always talk about it. If you don't

have that, you're not going to have that icing on the cake. If you don't get along you won't have a group. It just won't happen. We all made that decision a couple of months into it.

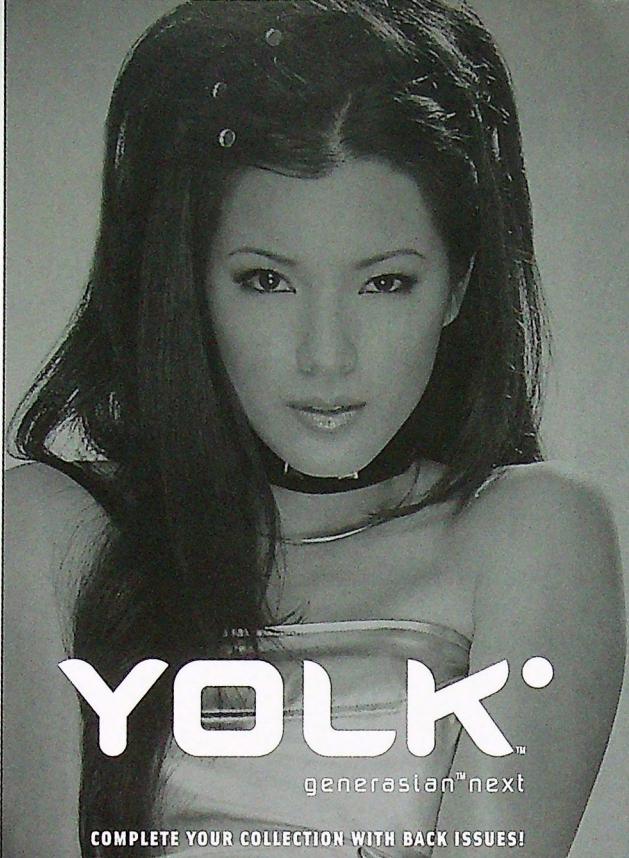
What are your thoughts about having such a multi-ethnic group?

MAILE: We talk about where we come from. When I was auditioning five years ago people couldn't place me. They'd say "you're not quite Asian enough; you're not white; we don't know what the hell you are" and then Yvette (Sosa) would say people at school would say to her, "You're not Puerto Rican enough 'cause you don't speak Spanish." For me it's a huge celebration because for the first time in my life I have kids coming up to me and many of them are of Asian descent and they're so proud of my Filipino/Hawaiian heritage. I look forward to meeting all the people that look up to us because we are celebrating who we are. We're not hiding it in any way. I am American but I also have ancestors that go way back to the Philippines. It's a great thing.

What do you bring individually to Eden's Crush?

NICOLE: I'm the spiritual one. I have very strong values and strong Christian beliefs. I bring faith and passion to the group.

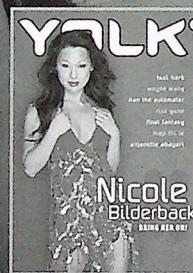
MAILE: I'm the balance in the group. I'm the realist. I've learned so much about this business and what it's all about. It's one of the hardest businesses to be in. This isn't small potatoes; it's political, it's about money, it's about who you know. I always say to the rest of the girls in the group that to make it work and make it go all the way, we have to work hard and not get lazy. We have to focus and put it on full speed. ☺



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Karen Kim

Continued from page 35

Anyone from the show say anything about it?

It's interesting because we sent a copy—or they sent a copy, I didn't have anything to do with it—to the entire cast and David E. Kelley. And he said he liked it but I think he felt a little strange about it. I don't think he's ever really been spoofed before. I think he's just used to the huge accolades for the things that he's done.

Until of course *Mystery, Alaska* came along. Ouch!

Hey, I liked that movie. Of course maybe I think that because I saw it on a plane. You know when you see a movie on a flight and you think, hey, that was good. But really there was nothing else to do.

If you met Lucy Liu and she knew you played Ling in *Ally McBeal*, what do

you think she would say?

Oh gosh, I don't know. I think anyone in the business who's used to attention would be flattered that someone is spoofing them. I didn't mean any ill will. There wasn't a mean intent at all. It's funny because when I read *Ally McBeal* I had never seen "Ally McBeal" before. And in one scene the script says, "Blah, blah, blah, and Ling growls," at the end of the dialogue. And I'm sitting there thinking, "I don't get it. Ling growls?"

In other auditions, do you get asked to be like her?

Oh yeah. I used to, but not as much any more. Mostly when she first showed up on "Ally McBeal." And I would be like (roll of the eyes), "Ok, whatever."

So you've done a series called "Sherman Oaks" and then this thing called "Battledome."

Yes. I'm still on it, actually. It's like this live action cartoon.

And then you did the movie *US Seals II*, which comes out this fall. You know, one might be a little surprised there was a *US Seals I*, let alone a sequel.

(Big smile) Yes. I ran out and rented the movie first thing. So this is the second project where you haven't watched the original.

Yeah, that happens to me a lot. I don't watch a lot of TV, which is my problem. I don't want to have a preconceived notion of what a project is. If I have absolutely no idea what it's about, that's really fun for me. Once you go in on the first page and start reading it that's when you can really start working on your performance. I'm very visual and when I read I visualize what I'm looking at. And if I've already seen it then I already know what it's sup-

posed to be like. And it's not that interesting to me when that happens.

In *US Seals II*, you play martial arts badass.

Yes. I play a girl named Kimiko who is out for revenge against this rogue U.S. Seal who raped and killed my sister.

Yikes! Do you have a martial arts background?

A little. When I was young I went to Korean School and instead of doing Moo Yeong, which is like Korean dance, I did martial arts.

But you had a double who did most of the...flexible stuff, right?

Well, my stunt double was this Bulgarian gymnast who was about five feet tall, with short cropped hair. And I was like, God this is going to look really bad. I'm like, oh no, they're gonna cut away to her and she's not going to look anything like me. So the

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director pulls me to the side and says, "Karen, you got to help me. Can you do anything?" And I'm like, "Yeah, I'm a dancer. If it's broken down into eight steps I can do it." And he was like, "But you have to use these swords." And I say, "Ok fine, gimme the damn swords. I'll do it."

And it worked?

Yeah. I trained for like two days before we started shooting and I remember when it came time to do our shot I could barely lift my arms. And I thought, oh my gosh, how am I going to fight now? But it's funny because when you do a part, you just kind of suck it up and do it.

You're a trooper.

I just had a great time doing it. And now, I was offered to do another film. It's called *Q*. In the script there are like these five different operatives from several different parts of the country and they end up together by accident. And I'm Korean and it just happens to be that I'm this expert swordswoman.

So you have an accent?

No, I'm a Korean American woman this time. So no accent.

I would imagine you've been asked to do an accent before.

Oh, all the time. I have one in *USS2*. And on "Sherman Oaks" I had to have an accent. Some people are really against doing that. To me, every part you play you're reflecting life. My mother has an accent. Oh God, don't write that (*big laugh*). But I mean, to say that it's derogatory is a bit unfair. Sure if it's done maliciously, then yeah, it's mean. But if I've pieced it together in my mind why a character should have an accent, then I'm fine with it. **But have you ever said, "Hell No!"** Sure. Perfect example: I was offered a part on "Son Of The

Beach." Her name was "Rucy Ru" and she had a very thick accent. To me it was gratuitous. I understand the concept of the show was to make fun of things but I didn't want to make fun of my own Asian heritage that way, so *pass*.

Did you catch any shit for that?

Oh, I heard it up and down! But you know what, "Son Of The Beach" is not going to make or break my career. And if it does, I was in it for all the wrong reasons.

Is "megastar" what you want?

You know what, maybe I'd be a bigger star right now if I took up the tons of opportunities that have come my way. I just chose not to go that way. And if I don't make it to what society feels is a huge megastar because of that, then good. I'm the one who has to wake up in the morning and look at myself every day. And I don't want to say, "God, I sold a piece of my soul today to get to where I am now." You know what would be great, when I see a really good character actor who's been in everything. But he can just sit around and have lunch or go shopping whenever he wants to, do whatever he wants. To me that's ideal.

Did you ever beat yourself up over a lost part?

In the beginning I did. I used to think, what's wrong with me? I should've started acting earlier. I should've, I should've, I should've. And I did that all the time.

So how did you get over it?

If you make acting your whole life, then that's what's going to happen. And I did make acting my whole life. **You had a previous life?**

I worked for my dad. He wanted me to take over the family business. He owns a string of car dealerships and I have a degree in finance. And

we had a really rocky relationship right after I left because I completely walked away from it.

I was wondering when you were going to mention the parental units.

Oh boy, yes. My parents.

They're still together, very strict, from Seoul...

And still plenty pissed.

No. Not at all. They're my biggest supporters now. My dad started seeing my work and he was like, "Ok. Yeah, she's doing it." Sure I gave up stability, but I didn't love that. That was my father's dream, it wasn't my dream. **And yours is...?**

I want to be a working actor. I want to work until I'm eighty. I just love it.

Judging by the casting habits in Hollywood, do you think that's possible?

I don't know. There's always some kind of genre for Asian women. Like right now there's a martial arts genre where as before there was the *Joy Luck Club*, fresh-off-the-boat genre. But when is it just going to be a normal person genre? That's what I really like reading for.

It would be nice if the Asian American guys were working as much as the girls.

They're not? I think they are. Rick Yune, Dustin Nguyen—no, I think they work a lot.

How many Asian actresses are there? I think it's pretty much a split. I mean, sure there's a bunch of girls—hot girls—who will get to be the massage parlor girls in *Rush Hour 2*.

And that would be because director Brett Ratner is the biggest Rice King this side of Wesley Snipes and Oliver Stone.

Well, yeah OK (*laughs*). But I'm not going to play a role like that anyway. To me they're just being atmosphere and who wants to be that? It's not acting.

I met those *Rush Hour 2* girls at a

party. They were roaming around in a pack like locusts. And they insisted they weren't just window dressing, that they were smart too. One of them said she studied political science at Cornell.

Wow.

Except there is no political science major at Cornell!

Oops. (*Laughs*) Well gosh, I wonder how many Asian guys are going to work in that movie.

Probably not many, so Ratner won't have any competition trying to jump the towel girls.

(*Giggles*) Yeah, that wouldn't be a surprise.

You listen to this actress laugh as she places her fork on top of the salad that she didn't pick at, she ate. And you think OK, maybe actors do get a raw deal too.

Or at least some of them anyway. ☺



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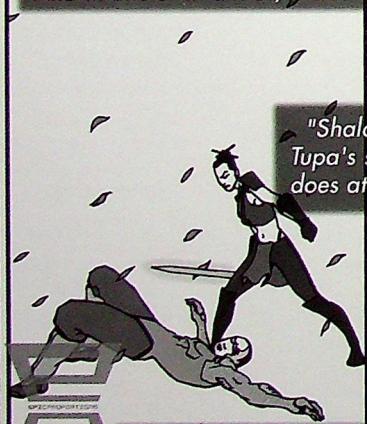
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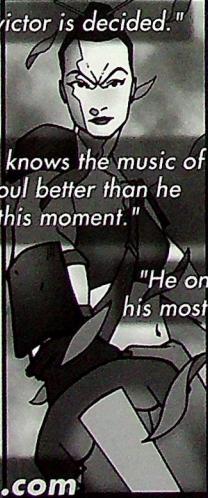


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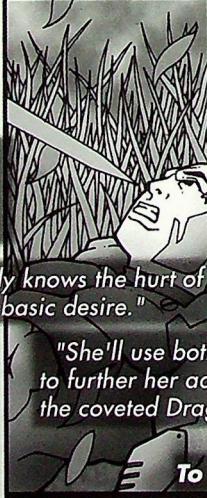
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